

DOWN BEAT

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Dorsey Brothers' TV Spot May Pave Path For More Band Shows

New York—When the Dorsey brothers' *Stage Show* took over Jackie Gleason's coveted CBS-TV spot for the summer, it wasn't only a major break for them. The spotlighting of a band



Tommy and Jimmy Dorsey

is chief attraction on a leading television series may turn out to be an important break for the band business as a whole.

There already have been some successful local TV shows on which the band is the star—Guy Lombardo's in New York and Lawrence Welk's on the west coast are two examples.

And bands, of course, already have been utilized in featured roles on TV. Sauter-Finegan is an important part of this summer's follow-up to NBC's *Show of Shows*, the *Saturday Night Review* emceed by Eddie Albert. Dumont has had the *Cavalcade of Bands*, and ABC spotlighted bands on its *Chevrolet Showroom* last season.

But *Stage Show* is the first full-scale attempt to build an expensive, nationwide show around a band. CBS has thrown all its exploitation facilities behind the program, and the show is being produced by the same staff that is responsible for the regular Jackie Gleason hours. The program is, in fact, being billed as "a production of Jackie Gleason Enterprises."

Use Traveling Band

Tommy and Jimmy are using the band with which they've been traveling the country—including vocalists Lynn Roberts and Bill Raymond. During the program, the brothers alternate as emcees and introduce the weekly array of talent—comedians, guest stars from

the recording scene, and leading variety acts from stage and film.

The basic idea of the series is to put on TV the same kind of show the Dorseys presented at the Paramount, the Capitol and other top theaters for years and years. The band and its co-conductors are at the center of this entertainment carousel, and the show builds around them.

It's hoped that this will prove as successful as TV entertainment that the Dorsey brothers can obtain their own series after Gleason returns Sept. 25.

It was Gleason, coincidentally, who is given a great deal of the credit for having brought the used-to-be-battling Dorseys together again. A year ago last fall, he suggested that they play together on one of his shows, and the audience response was quite gratifying.

Merger Comes

Then in the spring of 1953, the reconciliation became a merger. Jimmy's band had been playing an engagement at the Hollywood Palladium. Tommy and his unit had been booked to follow. As a kind of preview of coming attractions, Tommy blew with Jimmy's band one night. Once again the audience indicated sustained enthusiasm, and the Dorsey brothers became co-leaders after 17 years apart.

The first Dorsey brothers orchestra was formed in 1922, a combo called the Dorseys' Novelty Band that played local dates in and around their home town of Shenandoah, Pa. For the next 10 years both were featured as soloists with a number of the leading bands in the '20s.

In 1933, they organized their own big band. At one time, Bob Crosby was the vocalist, Ray McKinley played drums, and on second trombone was Glenn Miller. After two years, came the celebrated fraternal argument and the split.

Two Major Careers

Both Dorseys went on to forge major careers for themselves and also for a number of vocalists who first touched fame while with one or the other Dorsey. From Tommy's band came Frank Sinatra, Jo Stafford, and Connie Haines, among others. And Jimmy helped advance the careers of Helen O'Connell, Bob Eberle, and Kitty Kallen.

Tommy's band was one of the first large dance units to play theaters as a featured attraction in

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Star Night To Feature Perry Como

Chicago—The lineup has been completed for the second annual *Star Night*, scheduled this year for appearances in three cities—Detroit, Chicago, and Cleveland on July 23, 24, 25.

Perry Como's name heads the list of top entertainers who will appear, and he is said to be receiving \$30,000 for the three nights' work.

Others on the mammoth bill include Nat Cole, Patti Page, Julius LaRosa, Sarah Vaughan, Jill Corey, and the Fontane Sisters. The bands of Ray Anthony and Ralph Marterie will appear, and the "house band" will be led for different singers by Archie Bleyer and Mitchell Ayres. Rhythm and blues attractions will be the Orioles and Ray Hamilton.

Star Night is not sponsored by *Down Beat* this year.



THE BAND PLAYED ON at the American Federation of Musicians annual convention in Milwaukee last month. A two-piece band, that is, made up of a Missouri pianist, Harry S. Truman, and a Chicago trumpeter, James C. Petrillo. This is one of the last photos taken of Truman before his illness.

Sorry

New York—In the June 16 *Down Beat*, an item about the song, *Young at Heart*, stated that lyricist Carolyn Leigh was the wife of arranger Johnny Richards.

The item was erroneous. Carolyn Leigh is Mrs. Jules Levine, while Johnny Richards' wife is Christopher Webb, who also happens to be a lyricist. *Down Beat* regrets the error and apologizes to all concerned.

Tennessee Ernie Revives 'College' As Video Show

Hollywood—Tennessee Ernie, the reformed Hillbilly who hopes that he will be able to drop the "Tennessee" soon and become straight Ernie Ford, will preside over the television revival of one of radio's most successful musical shows—"Kay Kyser's College of Musical Knowledge."

With the Frank DeVol band, which contains several alumni from the original Kay Kyser unit, supplying the music, the TV descendant of the original Kyser program was announced to start July 4 on the NBC video network (7-7:30 p.m. PDT) under a long-term commercial sponsorship.

Kyser's name has been dropped, but the retired bandleader will appear from time to time to aid Ford in his duties as musical quiz master. The show, on which Ford will sing only pops and ballads and no out-and-out western songs, is expected to accomplish his complete transition from the hillbilly bracket into a "straight" singer of popular songs.

Pre-N.Y. Tour Set In Eartha Kitt Starrer

New York—Mrs. Patterson, the new play in which Eartha Kitt will star, will not hit Broadway before January. Producer Leonard Sillman, who has signed Eartha to a two-year contract, plans an extended tour of the vehicle beginning in Cleveland Sept. 20.

Further bookings announced so far include Detroit on October 4 and Chicago on Oct. 25.

Duke Ellington Writing Musical History Of Negro

New York—Duke Ellington is working on plans for a production of his musical narrative history of the Negro.

"The musical foundation," he indicated during his recent stay at Birdland, "will be *Black, Brown and Beige*. I've added, however, a chorus and dancers. The sound part of the work will be done in oratorio fashion with the troupe of dancers pantomiming and dancing the development of the music.

"Several major singers I've talked to are enthusiastic about the project. I can't talk specific dates with them until I know myself when I can do it. But among those singers who are interested are William Warfield, Larry Winters, and Margaret Tynes. Janet Collins, the leading ballerina of the Metropolitan, is also enthusiastic.

"We even have buyers for it—buyers before the production!—who would underwrite it. We can travel with it like with a concert presentation. But if we could set it down on the Main Stem for a while, that wouldn't hurt me or anybody else.

"I originally thought I would do it this fall, but since I'm doing the tour with Dave Brubeck and Gerry Mulligan, it'll have to be after that, and possibly that's when I'll be able to undertake it—right after the tour.

"Actually," concluded Duke, "I am such an optimist, I keep my fingers going in so many things—call me tentacles, for short."

ABC Re-Signs Grey, Davis Jr.

New York—The American Broadcasting Co. has renewed its exclusive contracts with Joel Grey, comedian-dancer-singer and with comedian-mimic-singer-drummer-writer, etc. Sammy Davis Jr. and the Will Mastin trio. Contracts cover radio as well as television.

Pilot films for the planned ABC-TV network program series for Gray and Davis Jr. and the Will Mastin trio already have been completed. Grey, 22, is the son of Mickey Katz.

Palladium Story Will Be Filmed

London—England's renowned music hall, the Palladium—lucrative mecca for American recording stars—will be the subject of a movie.

The producer will be Henry Ginsberg, in association with the Moss Theater Enterprises, operators of the Palladium, and Val Parnell, its managing director.

The plan is for the Palladium's history to serve as the base of the script which will involve essentially a revue-type production.

No names of prominent entertainers who will appear have been divulged. Efforts will be made, however, to sign as many as possible of the stars who have appeared at the Palladium. The movie will be filmed in London, Hollywood, and New York.

On The Cover



Acknowledged by most of the country's fans and critics as jazzdom's greatest pianist, Art Tatum recently was captured at his best on a series of five 12-inch LP recordings released by Norman Granz. For a summary of this remarkable set, see Nat Hentoff's comprehensive review on page 13.

Benny Picks Ruby Braff

New York—Trumpeter Ruby Braff, recently featured on several of the Vanguard hi-fidelity jazz sets, has been chosen by Benny Goodman to share the front line when Benny opens for three weeks at Basin Street July 13.

At presstime, the rest of the band was to include Israel Crosby, Morley Feld, and Mel Powell. The extensive publicity surrounding Benny's return to the New York night club scene after a long hiatus is expected to benefit the young, virtually unknown—except to musicians—Braff.

Benny heard Ruby play several weeks ago at a Monday night session at Basin Street. Ruby was substituting for Buck Clayton, who had an injured lip that evening. And that's how it happens—sometimes.

Rhythm & Blues

Fans Go For McNeely's 'Go-Go-Go' Gyration

By David Frishberg

"The Original Hollywood Go-Go-Go Man," tenor man Big Jay McNeely, invaded Minneapolis, and while there, he took the city by storm. Big Jay squealed, kicked, and stomped on the stage of Vic's Bar, and not since the war has a Minneapolis night club enjoyed such phenomenal success.

Vic Levine, proprietor of the club, shook his head in contented disbelief one night recently as he watched the throng fight and shove to get a glimpse of the musical free-for-all taking place on stage. He had to shout above the din to make himself heard. "I've never seen anything like it," he said, "and it shows no sign of letting up. They just keep coming, more and more every night."

Jammed

The customers were jammed together like subway passengers. There wasn't a seat to be found. They screamed and hooted and clapped their hands, and Big Jay responded in kind, twisting his giant body into outrageous contortions, stomping a foot—sometimes both feet—his glistening mouth clamped around the black tenor mouthpiece. He wriggled violently out of his suit jacket without missing a beat. He flopped on his back, held the horn high toward the ceiling, and honked deliciously.

The big crowd gave way delightedly as Big Jay crawled off the stage, still blowing, and made a tour through the club, his baritone-playing brother Bobby leading interference and blowing thick staccato octaves. The tune was *Texas Turkey*, which turned out to be *Turkey in the Straw* with blues choruses.

Jay honked blues choruses at elderly ladies, who giggled and looked at each other nervously. Young girls clasped their hands in



Jay McNeely

ecstasy and moaned, "Go, Jay, Go!" Jay moved, sometimes crawled, from table to howling table, and on stage drummer Johnny Walker bashed his cymbal with such unreasonable force that several bystanders had to plug their ears. It was impossible to hear Jimmy Crawford on piano. He smiled and watched Big Jay's antics.

A youngster with a beret found the note b-flat so entertaining that he attempted a dance on top of his table, but toppled into the beer of his hysterical companions.

Quiet

Later, in the quiet of the basement dressing room, Big Jay sat limply in his underclothes, a second brother swabbing him with a wet towel.

"I wouldn't say we're playing jazz," he said. "I don't pretend to make that claim. But the people sure dig it. And if that's what they want . . . well, I can't stand up there and give them a lecture on music."

"Sure, when I first started out I had what you might call 'artistic ambitions.' I dug all that stuff Diz and Bird were putting out—*Salt Peanuts* and that. You know my very first gigs were with Hamp Hawes and Sonny Criss out in L.A. I showed Hamp the first changes he ever knew."

"I studied in Paris at the conservatory. I realized then that except for a few giants like Diz, nobody was really saying anything. Guys just listen to records by Diz and the Bird, and they say 'Hey, that's great,' and then they go and play the same things themselves. They don't understand what they're blowing or why they're blowing it."

No Fooling

"I don't want to fool myself or anyone else that way. And besides, the loot just isn't there, let's face it. I get my kicks anyhow when I go to a session. But you don't get crowds like that," he pointed upstairs, "by blowing a lot of complicated changes."

"It's like Diz once said when somebody asked him 'Why do you play music?' Diz said, 'Because my old lady needs a new pair of drawers.'"

South Bend Hall Gives Free Dances

South Bend, Ind.—Earl J. (Pete) Reeden, owner of the Playland ballroom here, with the cooperation of the American Federation of Musicians and city officials, is running a series of free Tuesday night dances throughout the summer.

Reeden said, in donating the use of the ballroom, he felt it was a move in combating juvenile delinquency by providing entertainment for the city's high school youth. The AFM is assuming the cost of the band for the first six dances.

Nearby Mishawaka has had similar dances but not on such a large scale. If successful, there are plans for other co-op programs for the fall and winter.

Switch

Cranston, R. I.—Current slogan being featured in the advertising for the Rhodes-on-the-Pawtuxet ballroom is: "PARENTS ADMITTED FREE . . . Take your parents to Rhodes and show them how it has changed since their younger days."

Just remember the new slogan: Parents admitted free when accompanied by their children!

Berkshire Festival Six-Week Affair

Boston—Because of the record-breaking success of last summer's Berkshire festival, which played to more than 118,000 visitors, this year's season has been extended to six weeks. The festival began July 7 at Tanglewood in Massachusetts.

Concerts in the music shed (seating 6,000) are scheduled every Saturday night and Sunday afternoon July 10-Aug. 15. There will be special concerts every Wednesday and Friday night in the theater-concert hall (seating 1,200).

Charles Munch of the Boston Symphony orchestra will be the principal conductor. There will be several guest directors. Featured composer at the festival is Hector Berlioz since this year is the 150th anniversary of his birth.

Among prominent guest soloists and groups will be Martial Singher, David Poleri, Eleanor Steber, Lukas Foss, Claudio Arrau, and the Bel Arte trio.

Brubeck Career To Be On Wax

San Francisco—Fantasy Records will release a 12-inch LP album of Dave Brubeck this fall, illustrating the entire career of the pianist, with examples dating back to when he was 14. Many previously unreleased sides will be included.

NYC Record Store Begins Free Jazz Concert Series

New York—In recent weeks, pleased customers at the Record Collectors Shop on 47th Street have been able to hear hours of Miles Davis, Art Farmer, and Charlie Parker for free. Not on the demonstration machines—but in live Thursday night concerts.

It's a uniquely effective move—with application possibilities all over the country—to advertise the extensive jazz department at the Shop. For 17 years, the Record Collectors Shop was primarily a classical operation, but like many other record retailers, owner-violist Herman Lemberg has been discovering that even when the rest of the record field is in a temporary decline, "jazz pays the rent."

So far the concerts have been resolutely low-pressure in atmosphere. No records are sold the night of the concerts. There is no pitch at any time during the evening concerning the buying of records. "In short," says Lemberg, "those nights, we hide the cash register."

When Miles Davis opened the series, about 175 people sat in bemused but orderly rows inside the store and 100 clustered about outside. Succeeding attendance has also been good, and depending on the availability of talent, Lemberg would like to have a session every week. As of now, he intends to continue through the summer and into the fall with some possibility of a live chamber music series to parallel the jazz concerts at the shop.

The musicians are pleased with this extra source of jobs—especially because Lemberg pays quite comfortably above scale. And for Lemberg, paying the musicians and a small amount of advertising comprise his overhead. Since he charges no admission for the concerts, he doesn't have to get involved in tax and other legalistic problems.

Leonetti Finds Self Climbing Up Ladder

Currently appearing at the Chicago theater is a young singer named Tommy Leonetti. This in itself is nothing unusual—more young singers have performed at this theater than you could shake a baton at.

But what is uncommon about the Windy City engagement is that he now is headlining at one of the top two vaude-film houses in the country just six weeks after he appeared there as one of three acts supporting the Four Lads. It is the first such occurrence in the 33-year history of the Chicago.

So many bobby soxers passed the ticket-sellers in a stream to scream at Leonetti's offerings his first time there, the management decided it scarcely would be a financial risk to bring him back so promptly.

Interesting Sidelight

And an interesting sidelight to the situation is that Tommy did not have any record of hit proportions working for him when he first appeared and does not have now. His first Capitol side, *I'm Available*, sold reasonably well, but it was mostly due to excellent disc jockey exposure that Tommy fared so well.

As you might expect, from the teenage adulation, Leonetti is a handsome youngster with a disarming smile and casual mannerisms and singing style. And though he's only 24, he's had some eight years of demanding professional experience—he began singing in 1946 with the Tony Pastor band with his four sisters in a group called the Tune Timers.

Tommy went on to join Charlie Spivak in 1949 (the Clooney Sisters—Rosemary and Betty—replaced the Tune Timers with Pastor) and continued to use the name-change he had adopted with Pastor—Tommy Lyon. He stayed in the Spivak band for three years



Tommy Leonetti

and then struck out on his own. For more than a year, the results were perilously close to negligible. Then he managed to wangle an audition from Capitol. Lee Gillette, one of Cap's artist and repertoire chiefs, listened and moved swiftly. Tommy was summoned to Hollywood to do his first record session last Christmas Eve. "It was the best present I could ask for," Leonetti says. Four days later, he waxed four more sides.

I'm Available, (with his given name on the label) was the first release, and Tommy began one of those arduous chores the public knows so little about but which can make or break an artist in these fast-moving days when he often has to stand or fall on one release.

Leonetti started on a disc jockey tour. Day after day was spent going from city to city, meeting and talking to disc jockeys, making personal appearances in department stores, record shops, high schools—just about any place he could meet prospective fans and/or disc jockeys.

It Pays Off

It paid off, both in record plays on the air and in the formation of fan clubs.

In fact, by a stroke of good fortune, publicity-wise, he hit the front pages of Chicago dailies the day before he opened at the Chicago theater in May, when two high school principals in suburban Gary canceled appearances that had been arranged for him at their schools. They had something to say about the bad influence crooners supposedly have on impressionable youngsters. This did not hurt the draw at the theater for the next two weeks.

Like many of today's young crop of vocalists, Leonetti's aesthetic sense is disturbed by the fact that it is usually gimmick material that first pushes a singer to the fore, not well-written, musically interesting songs.

He is an avid collector of records—Frank Sinatra sides, just sides, Ella Fitzgerald sides—and practically would faint at the chance to do a collection of standards like Sinatra's *Songs for Young Lovers* set.

Accepts The Fact

"But I realize and accept the fact," he says, "that our business is selling records. And although the situation is getting better, it's still the novelty sides and ballads without much meaning that are selling. Lee (Gillette) told me to take it easy, get that hit first, then do some things that I want to do after I get established."

Though he still has a long road to travel before he can reach that comfortable status, he appears to be well on the way. And it might be that Capitol, which for several years scrambled to find even one male singer who could sell sides for them, and now has Nat Cole and Sinatra as a potent duo, soon will be three deep in them. Neither the waxy nor Leonetti would be gripped at such a turn of events.

Ink Spots Again In Union Dispute

Hollywood—The jurisdictional friction which has been breaking out from time to time between the American Federation of Musicians and the entertainment guilds, got hot again as the American Federation of Television and Radio Artists tried for the second time to bar the Ink Spots from a guest appearance. This time it was from Art Linkletter's *Houseparty* (a CBS simulcast).

Three members of the present-day Ink Spots (the original unit minus falsetto-voiced Bill Kenny) are AFM card-holders. Two are members of AGVA (American Guild of Variety Artists). AFTRA, which tried to bar the same group from the Spade Cooley show here last year, claims they should join its roster if they play radio or television. In the recent issue, the AFM's Jimmy Petrillo threatened to pull all of his members from the show if AFTRA persisted. The Ink Spots played the show.

Acher Heads Tiffany C&W Department

Chicago—Tiffany records has expanded its operations to include a country-western department. Heading the new division is Bob Acher, slated to make his bow on Tiffany wax this month.

The firm's initial c&w disc, cut by Captain Stubby and the Buccaneers, already has been released.



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I'm Experimenting With New Sounds,' Says Dick Contino

By CLARE POWERS

Dick Contino was holding a two-directional conversation. "I am experimenting with new sounds," the young Adonis of the squeezebox said in Chicago in his dressing room at the Chicago theater, where he was amid his first stage

date in more than three years. "I don't want people to think all I can do are fast instrumentals."

Then the erstwhile "Valentino of the Accordion," who is now known simply as "Mr. Accordion," stuck his head out the window and addressed himself to a stage-door cluster of teenage girls, most of whom seemed blissfully unaware of the change in billing. "I'll only be a few minutes," he soothed. "I'm doing a little interview."

"As I was saying," continued the Fresno Flash, who, minutes earlier, had tossed off an awesomely arpeggiated and bedazzlingly bellows-shaken interlude with an old flame called *Lady of Spain*, "I am experimenting with new sounds."



Dick Contino

What Sounds?

What kind of new sounds, someone wondered aloud, might be likely to serve the handsome, 24-year-old ex-GI, whose seven-year devotion to an accordion style marked by flashy fingering and constant corrugation had already paid off in two careers—as an amateur discovery of Horace Heidt in 1947 and now as a professional returnee to headline status after an inservice entertaining stint in Korea? "I wouldn't want to say just what the new sounds will be," said

Contino, pausing again to murmur placating sounds out the window. "Somebody might steal the idea. No fooling. But I'm very interested in the accordion as a serious instrument. You can say that I'm experimenting with different switches and different techniques."

Whether or not the new sounds ever materialize, the Contino brain is admittedly teeming these days with other plans, involving swing instrumentals, a career as a vocalist, extensive recording work, and a hoped-for fling at TV and

movies. Motivating force behind all this blueprinting is, he says, a new-found self-confidence growing out of a conviction that he has at last erased the professional stigma that surrounded his arrest and conviction on draft-evasion charges in 1951.

A Thrill

Admittedly riding high on the effects of a recent airshow in which TV-radio gabber Walter Winchell had publicized Contino's full government pardon and remission of a \$10,000 fine levied against him at the time of his arrest, the accordionist termed the announcement "the thrill of my life," but added that his current rash of "complete self-confidence" actually stems from an incident that occurred fully three years ago.

"It happened when I went up to serve this six months—well, four months of it, actually, was all I served—and then I was to go into the army. I had a night club booking if I wanted it, and I said to myself if I can play this engagement I'll be all right. I accepted the engagement and played two weeks, and from that time on I never doubted myself."

Any Antagonism?

Had he encountered any antagonism during his army service in Korea? "Not a bit," says Contino flatly. "They accepted me completely. And I figured if those guys didn't mind, why should anyone else?" Apparently no one else had, for since his discharge, Contino says, he has run into no opposition at all. "People have been wonderful," says Dick. "Everything is going great, just great."

"Everything" these days would seem to embrace just about that. Among other things, Contino is now a singer. "I started singing while in the service. I haven't taken any lessons. I'm applying the same phrasing that I use while playing solo instrumentals—the same breathing. This may sound funny, but if you're playing it really from the heart you find yourself breathing right along with it."

Reaching the Heids

Among the accordionist's future releases on Mercury will be some vocals, not to mention some instrumental work which, says Contino, should be vastly superior to his initial sides on Horace Heidt's independent label. "Frankly, I'm not proud of those early records," he says. "Heidt didn't care much about things like balance or the difference between stage and recording arrangements. He was just interested in having records out—one more thing for himself."

Not content with his present activities, Contino also insists he "would like some day to record some swing records—the type of records fellow musicians would take an interest in."

Did this mean, someone asked, that the bellows-shake would fall by the wayside? "No, I'll still do the things I've been doing, but I'd like to vary it more. You have to do some commercial numbers."

Another pause for the fan-queuing window bit. Then, "Show business," summed up Dick Contino, "is a part of me, and with God willing, I want to do everything with it, in every medium, I can."

Tourel A Smash In South Africa

Johannesburg — International mezzo-soprano star, Jennie Tourel, has scored a personal triumph in South Africa. Originally scheduled to give 12 concerts in five cities during a period of five weeks, Miss Tourel will now remain until the end of July. She'll be heard in three additional recitals in Johannesburg besides the first three scheduled.

At her first concert in the City Hall here, she played to a sellout house (3,000) and received unanimous critical acclaim.

Columbia Into High Gear On Long Play Jazz, Pops

New York—Columbia's George Avakian has announced a new jazz album series, *Great Jazz Composers*. Among the first releases will be a set of Turk Murphy playing Jelly Roll

Morton works, and a 12" set of *Ellington Plays Ellington*. The latter will range from *East St. Louis Toodle-oo* to *Don't Get Around Much Anymore*. The earliest recorded version of a particular Ellington tune will not necessarily be the one selected for the LP. Both the Murphy and Ellington albums are slated for August release.

Avakian also announces for November *The Mildred Bailey Story*—four 12" LPs on the career of the distinguished vocalist, prepared in much the same detailed manner of previous "story" sets on Louis Armstrong, Bessie Smith and Bix Beiderbecke.

Several radio broadcasts may be included as well as collectors' item records. Also in November, the set based on Woody Herman's three herds will be released. Woody's current band recorded three sides especially for the album.

Concert Session

Scheduled for issuance this month is *Jam Session at Carnegie Hall*—an April 9, 1954 Lighthouse concert for the New York Association for the Blind. Personnel includes a Mel Powell all-star band, the Gene Krupa trio, and Martha Lou Harp backed by Buck Clayton.

Also for July is *How High the Fi*, another extended jam session led by Clayton. In addition to the title tune, the LP will contain ad lib explorations on *Blue Moon*, *Sentimental Journey*, and *Moten Swing*. Among the jazzmen on the Clayton sessions are Trummy Young, Urbie Green, Al Cohn, Jo Jones, Jimmy Jones, and Woody Herman.

Dave Brubeck's first Columbia album, already released, is *Jazz Goes to College*. Avakian plans to record more Brubeck in Los Angeles this summer. "I'm going to let Dave pick his own material," says Avakian, "except that if the right popular tune comes along, we may do instrumental coverage on it. A tune, for example, like *You Belong to Me*." Present plans are to continue to record Brubeck in the natural habitat of clubs and concert dates.

Avakian continues to feel that

12" LPs are taking the play away from the 10" size in both popular and jazz packages. During the latter part of this month, to bear out his idea, Avakian is taking 12 of Columbia's best sellers in the 10" LP series and will transfer them to 12" LPs by adding four new tunes to each. In every case, the original idea of the album will be retained.

Expansion

Among the sets that will be expanded are Paul Weston's *Caribbean Cruise*; *Liberace at the Piano*; *Sweethearts* with Frank Parker and Marion Marlowe; *New Orleans* with Jo Stafford and Frankie Laine; *Erroll Garner Gems*; Percy Faith's *Music from Hollywood*; *Cugat's Favorite Rhumbas*; Ken Griffin's *Anniversary Songs*; *Broadway's Best* with Jo Stafford; *Hollywood's Best* with Rosemary Clooney and Harry James; Harry James' *Soft Lights, Sweet Trumpet*, and the James-Doris Day set of *Young Man with a Horn*.

Avakian pointed out that Columbia has found that this popular album series—the CLs in the catalog—has been a "fabulous success" (12" CLs are \$3.95 and 10" CLs are \$2.95). As further indication of Columbia's optimism about CLs, the company has just issued five 12" LPs of Paris material in the CL series.

They include sets by Maurice Chevalier, Juliette Greco, Jacqueline Francois, Patachou, and Michel Legrand—"the French Percy Faith." Tipoff is that Columbia's previous French LPs of Patachou, Piaf, and Francois were in the higher-priced, largely classical ML series.

Also on the Columbia horizon is an album of Liberace playing Chopin. With Liberace fans, however, price and series numbers are of no import. All that's needed is the Liberace name—and smile—on the cover. Better yet is the best-selling *Sincerely, Liberace* set, which doubles as a stand-up, framed photograph of the artist. And it's autographed, too.

Strictly Ad Lib

NEW YORK

ON STAGE: Lena Horne may star in a Samson Rapaelson work next season . . . Billy Strayhorn has written the score for *Fisher Boy*, a fantasy by Charles Seabee (co-author of the *Eartha Kitt* starrer, *Mrs. Patterson*). Script was written for Harry Belafonte, but Harry is also in demand for the Kitt play . . . Mary Martin may do *Peter Pan* on Broadway after her west coast performances in the role this summer (San Francisco-July 19; Los Angeles-Aug. 16).

ENTERTAINMENT-IN-THE-ROUND: Ida James, Bill Bailey (Pearl's brother), and a variety show opened the new Briggs cafe, opposite Madison Square Garden. Called *The Little Cotton Club Review*, it's on four times a night . . . Freddy Martin has been held over on the Starlight Roof of the Waldorf-Astoria through July. Perez Prado is slated to open there July 27 . . . Tony Bennett hits the west coast clubs in August . . . Sunny Gale's first west coast tour (it started at the Thunderbird in Las Vegas last month) was to have included screen tests at MGM and Paramount . . . Milt Herth and trio are at the Park Sheraton Mermaid Room . . . Dolores Hawkins into the Copacabana from July 22 to Aug. 11 . . . Georgia Gibbs at the Steel Pier July 25-31 . . . Ruth Brown at the Apollo July 16.

JAZZ: Count Basie, Billie Holiday, Lester Young, and possibly Sarah Vaughan, Charlie Parker, and Jimmy Rushing will star in Patricia Music's Sept. 25 concert at Carnegie Hall. There'll be two performances and mail orders are being accepted now . . . In the Woody Herman band, tenor man Dave Madden, recently with Jerry Gray, replaced Jerry Coker, and Charlie Wolp took Ruben McFall's trumpet chair . . . Summer sights and sounds: the second line outside Birdland on a Monday night, waiting to get in to hear Charlie Parker and Miles Davis blow in the same group; Basin Street's happiest week with Woody Herman and Erroll Garner—with Erroll sitting in with the band during the last set each night; Red Allen and Wingy Mannone sharing the stand at the Metropole. When they do Saints together, Armageddon sounds almost here . . . Armando Peraza, Afro-Cuban specialist with George Shearing, turned down a bid from his friend, Kid Gavilan, to join in a new dance troupe venture in Cuba. They were once hoofing partners . . . Teddy Charles' group now has Art Farmer, drummer Chris Febbo, and bassist Skip Fawcett.

That fine trio on CBS' *Music for Sunday Afternoon* is composed of Teddy Wilson, Milton Hinton, and Sticks Evans. They also work in the regular Russ Case band for the show . . . Savoy Records bought the Progressive catalog and signed John Megehan . . . Flip Phillips goes into the Brown Jug in Atlantic City July 19 and is followed a week later by Sonny Stitt . . . Erroll Garner started two weeks at Campbell's, London, Ont., July 12.

RECORDS, RADIO, AND TV: Victor starts issuing a number of previously unreleased collectors' items, probably in January. Included are sides by Basie, Gillespie, Leadbelly, and Coleman Hawkins . . . There is a strong possibility that Gary Crosby will sign with Label "X" . . . Rheingold has bought Guy Lombardo's across-the-board radio show (NBC, 7-7:30 p.m.) for the third successive year. Show goes 10 weeks.

CHICAGO

Eddy Howard began a network NBC show last month on Saturday mornings, on which he sings, spins records, and leads a 12-piece band on the hour-long sustainer . . . Barbara Carroll's trio will share the stand with Gene Krupa's threesome at the Blue Note starting July 28 . . . *Wonderful Town*, with Carol Channing, moved into the Shubert theater for the summer.

Bassist Johnnie Pate joined Ahmad Jamal's group at the Kitty Kat lounge . . . Charlie Ventura's combo, with Mary Ann McCall, made such a hit at the Preview that the club will swing back to name group jazz as soon as prior booking commitments permit. Al Morgan is there now, then it'll be Herbie Field's band on Sept. 22. Preview co-owner, Milt Schwartz, married singer Kathy Barr in New York last month . . . Margaret Piazza and the DiGiatanos are headlining at the Edgewater Beach, with Dick LaSalle's band onstand. Woody Herman played a one-niter there July 4.

July 12 bill at the Chez Paree will find singer Norman Brooks and comic Buddy Hackett on tap . . . Tommy Reed's ork does a two-weeker at the Holiday ballroom starting July 30 . . . Ork leader Buddy Laine has started his own record label, Klick . . . Count Basie does a one-night repeat at the Trianon ballroom July 16.

Burl Ives will replace incumbents Felicia Sanders and Stan Wilson at the Black Orchid on Aug. 24 . . . Jan Garber in the midst of a three-weeker at Melody Mill . . . The Brass Rail closed "indefinitely for repairs" . . . Dorothy Shay still at the Palmer House's Empire Room . . . One of the likeliest-looking in the crop of good young disc jockeys who have sprung up on local stations is Mike Rapchak, heard daily on WAAF playing excellent music.

HOLLYWOOD

THE JAZZ BEAT: Louie Bellson, westcoasting with Mrs. Bellson (Pearl Bailey), now at RKO for filming of *Carmen Jones*, did turn at Oasis with combo featuring Zoot Sims . . . Carmen Wilson and his big (17-piece) band was set for Oasis, which is jumping again, to follow Louis and Zoot July 6 . . . Bassist Harry Babasin, with quintet that did much to put Nocturne label on the jazz map, took over off-nite (Monday) sessions at Celebrity Room. His colleagues are Herbie Harper, trombone; Roy Harte, drums; Jimmy Rowles, piano; Bud Shank, alto . . . Life magazine, prepping a photo story on "that new Hollywood jazz," started at the Lighthouse Cafe in Hermosa Beach, where Howard Rumsey and Lighthouse All-Stars soon celebrate sixth anniversary . . . Dick Noel, longtime lead trombone with Les Brown, left at close of Palladium stand. Forming small unit to back Mrs. Noel (Down Beat poll winner, Lucy Ann Polk) on Trend Records and p.a. dates. And Trend, still growing with west coast boom, has opened new and larger offices in Beverly Hills.

NITE SPOTTING: Ink Spots set for "official grand opening" of Hollywood's new Trocadero (July 1). New Troc got off to slow start on its first "opening," so they had another . . . King Sisters, who come out of retirement from time to time, did short run at Ben and Esther (Williams) Gages' Trails Restaurant . . . Gene Norman (again back with KLAC "Big Five" roster of platter chatter boys) and Chuck Landis have taken over Crescendo, fancy Sunset Strippery . . . Some 400 alumni of the Jan Garber band turned his Palladium opening (June 25) into a reunion night. Many of them pals of Garber's veteran drummer, Tony Briglia, a keyman with Casa Loma during its greatest era.


SAN FRANCISCO—Count Basie was guest of honor at a disc jockey party thrown for him by Norman Granx, John & Helen Noga, and the local Norgran and Clef distributors . . . Duke Ellington opens at Lake Tahoe for two weeks July 6 . . . Clancy Hayes and Bob Seabey's band have their own televi-

(Turn to Page 21)

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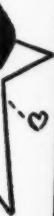
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The Hollywood Beat

Coast Decca Man Plans 'Hollywood Jazz' Album

By HAL HOLLY

Hollywood—The question as to whether this new movement in jazz known as the "Hollywood School" is real or imaginary, a matter denied by some and supported by others, is due for another boost in the affirmative. It will be in the form of a Decca set called *Jazz, Studio Two*, something of a follow-up on *Jazz, Studio One*, which was recorded in New York.

The *Studio Two* package is in preparation here in Hollywood under the supervision of Tom Mack, longtime aide to Decca's west coast head, Sonny Burke, and on the container will be analytical notes by Mack pointing up the basic differences between the "New York School" and the newer "Hollywood School."

We can't give you the names of all the musicians assembled for

the sessions, because some are under contractual commitments to other companies, but we can tell you that Tom is putting together one of the greatest arrays of modern jazz stars since Hollywood became what it now is—virtually a Mecca for musicians who go for the ultra modern stuff. They include: Johnny Graaa, French horn; Don Fagerquist, trumpet; Milt Bernhart, trombone; Herb Geller, alto; Larry Bunker, drums; Howard Roberts, guitar; Curtis Counce, bass, and others.

We're glad we didn't have Tom's

Hollywood Telenotes

Larry (the Fabulous) Finley, with 55 hours weekly of platter chatter time on KFVB, plus Saturday night operation of the Casino ballroom at San Clemente (Claude Gordon band at this typing), and a cafe on "Sunset Strip," has also launched his own TV show on KNXT. (Sunday nights, 10:30 to midnight.) Starter was one of the briskest, freshest stints (music, interviews with celebrities, etc.) of its kind. Prediction: network this fall... KTLA's Klaus Landsberg, who can take credit for launching some of the most successful (the only) dance-band TV shows here, has another promising one on his station in the new *Horace Heidt* show from the Statler hotel's Terrace room. (Tuesdays, 9-9:30 p.m.)

job of trying to prove with a typewriter just what the factors are in the new "Hollywood School" that make it such, but we don't mind wetting our oar lightly in this controversy by stating that the various forms and trends in jazz have always been geographical in origin. The forms evolve because a group of musicians in one locality play together and influence each other with their ideas. It was so in New Orleans—and probably even before that. Anyone can imagine some tribal drum-beater in the Congo saying to some pals at a session:

"Man, you should dig the stuff those boys are doing over there on the Gold Coast. The craziest!"

ON THE SOUNDTRACK: Long-awaited film version of *Oklahoma!* gets under way this month at MGM (in 65 mm. Todd-AA process—whatever that is) with cast topped by Gordon MacRae as "Curly". Much as he wanted this choice role, Gordie almost balked when told he'd have to submit to a "permanent"... Film composer Dimitri Tiomkin (High Noon, et al) will be co-producer with Chester Miller on the forthcoming John McCormack biofilm. They have abandoned plans to use McCormack's records for the soundtrack because the sound is outdated and are now searching for a tenor. This will be a tough assignment, because McCormack's followers are still legion, and they all hold that there was no one to equal him before or since.

The "Pete Kelly's Blues" band headed by Dick Cathcart and Matty Matlock is set for a sequence in Jack Webb's screen version of his *Dragnet* opus, now shooting at Warners... AFM rules forbid studios to underscore pictures with soundtrack from old pictures—but no law protects composers of such scores (unless it's in their contract). So, many a score is being dug from the files, we're told, and



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Filmland Up Beat

DOWN BEAT



THEY CALL Hollywood "Crossroads of the World" because "every-one meets here sooner or later." True or not, here's a couple whose paths were not likely to cross elsewhere. Paul Mertz, who played piano with Bix Beiderbecke on his earliest Gennett records, chats with Yma Sumac, the four-octave voiced singer who reputedly hails from the high Andes. Mertz was music advisor on Yma's recently released Paramount picture, *Secret of the Incas*.

Boom In Latin Rhythms Bigger Than Ever In L.A.

Hollywood—That south-of-the-border swing, which Perez Prado recently predicted in *Down Beat* would set off a "musical revolution" in this country, is breaking out in this territory as never before. There is growing evidence that

Prado may be right. Irving Granz, brother of JATP's Norman and now on his own as a concert impresario, jumped onto the Latin bandwagon with an event scheduled for L.A.'s Shrine auditorium June 28 and billed as a Mambo Jumbo.

Announced attractions include being used over and over again with revamping by staff arrangers and orchestrators. Funny part is that the composer who is screaming loudest is one who has a reputation for having lifted most of his things from the classics.

JAZZ NOTES: The Earl Hines "new sound" band sounded more impressive during stand at the Crescendo than in their shake-down concert (*Down Beat*, July 14) but was giving way at this deadline to the Sauter-Finegan troupe (opening July 6)... But the real spotlight was on the Tiffany club, coming out of its doldrums with two great combos, those of Max Roach and Art Pepper, sharing the stand. The new Roach unit has Clifford Brown, trumpet; Richard Powell (brother of Bud), piano; Harold Lamb, tenor; Buddy Woodson, bass... and on another, but still good kick, we found Artie Schutt and Bob Laine as a piano duo at the staid but still very swank Huntington hotel in Pasadena—of all places!

ADDED NOTES: Shelly Manne's station wagon, loaded with his huge set of drums, and allegedly parked illegally outside a recording studio here, was hauled off by cops and impounded—drums and all... The Sauter-Finegan enterprise is admittedly a great musical organization headed by two excellent musicians, but there are those who say that it is really a tongue-in-cheek operation. At a recent concert here, at a point where Eddie was tooting a kazoo and Bill blowing a tin whistle, someone said to Spike Jones, "I trust you are writing this down." Spike replied: "Why should I? I've got it all on records."

the Prado concert band (the augmented group used on his recent RCA recording sessions here), plus Latin rhythm combos headed by Noro Morales, Tito Rodriguez, Tony Martinez, Chico O'Farrill, and a flock of individual performers.

Grove Goes Spanish

At the Cocoanut Grove, where an engagement a couple of months ago by the Lecuona Cuban Boys orchestra and show (*Down Beat*, May 19) was also an important factor in tipping off the trend, another all-Spanish singer-dancer-instrumental show was booked starting June 29. This is Los Chavales de Espana, with Flamencan dancer Trini Reyes, coming in from a Las Vegas triumph and sharing the Grove stand with the Nat Brandwynne band.

So far, the bandleader cashing in more than any other on this upsurge is veteran Xavier Cugat, who pioneered it here in the late 1920s. Cugat, who with Abbe Lane as a co-feature, just closed a record-breaking run at Ciro's, has been signed to appear with his troupe in the Cuban sequence of Samuel Goldwyn's film version of *Guys and Dolls*.

Columbia Contract

Cugat also has a contract with Columbia producer Sam Katzman calling for two pictures in 1954 in which the bandleader and Miss Lane are to receive star billing. One is to be completed before Cugat leaves on a world tour.

The other, *Chicago Syndicate*, will be filmed mainly on location in Chicago when Cugat returns in the fall. *Guys and Dolls* has a November starting date. Before leaving, the band and Miss Lane also were scheduled to do a specialty in RKO's *The Americano*.

In the meantime, many Hollywood hotspots that have featured jazz as the regular fare and Latin rhythm swingers as night-off attractions are beginning to emphasize the Spanish accent in their advertising.

—smg

With Gibson Strings



Paris Jazz Festival Spots Gerry, Jonah

(Ed. Note: Here is an account by Charles Delaunay, editor of the French magazine *Jazz-Hot*, of the recent successful third annual jazz festival in Paris.)

By CHARLES DELAUNAY

Paris—The Gerry Mulligan quartet, Thelonious Monk, and Jonah Jones, plus many French and continental groups and soloists, were featured in the 13 concerts that were held during the seven days of the Salon du Jazz. Five concerts were modern, and five were Dixieland. There was also a memorial to the late guitarist Django Reinhardt. The other two concerts constituted the semi-finals and finals of the annual amateur contest.

Among continental musicians and groups who participated are the Henri Renaud octet, Hubert Fol's quintet, French pianist Martial Solal, Pierre Michelot's 10-piece group, Jack Dieval's 18-piece band, Sacha Distel, the German Kurt Edelhagen 18-piece unit, the Max Bruel sextet from Denmark, Joe Harriott and the Kinsey trio from Great Britain, and many other pianists.

The pianists include Lalo Schiffrin (from South America) Henri Renaud, Bernard Peiffer, Monk, and Mary Lou Williams. Bob Brookmeyer and Gerry Mulligan also took piano turns. Each pianist played the same number, one after the other, without stopping the rhythm section.

Jones was heard with a swinging group, the Art Simmons trio and Nelson Williams. Most of the Dixieland concerts spotted Albert Nicholas, Jonah Jones, and the local French Dixieland groups such as Claude Luter's, Michel Attenoux and Pierre Braslavsky's. There was also the Italian Milan College Jazz society.

Sidney Bechet, who was billed, was taken to American hospital for a stomach ulcer operation at the time of the festival.

Trumpeter Jones evoked great response and impressed a lot of the audience with his broad tone and nice phrasing for the traditional. Mulligan's quartet made a terrific impression. No noise could be heard while it was playing. The Edelhagen band was also one of the surprises of the concert, showing perfect technique in ensemble playing.

At the Reinhardt memorial we heard again—almost like it was in the old days—the two Hot Club quintets Django led, the older with Stephen Grapelly and the later with Hubert Rostaing.

On solo guitar was Henri Crolla, a Frenchman whose admiration for Django always was great. Knowing every note Django ever played, Crolla recaptured amazingly the spirit of the original quintets.

After the concert, a new club, especially opened on the first floor

at Pleyel, had all the visiting musicians playing after-hours sessions.

For the Dixieland concert that was to have featured Bechet, Mulligan and some non-Dixieland French musicians joined for the last jam session. This came after a tape recording of Sidney—made that night in the hospital—was played to the silent hall.

Granz Will Back Diz In Big Band

San Francisco—Dizzy Gillespie will be sponsored in a big band by Norman Granz, the latter revealed here in June.

Step No. 1 will be the recording and release of Dizzy in a series of big band sides. "Then, if we get any reaction, we'll go on with a Granz-sponsored road tour a possibility," says Norman.

All jazz record collectors should have the first sides made by the Original Dixieland Jazz Band. They are representative of an interesting period in music history and mark the point where jazz records began to replace ragtime records. Dancers were starting to fox trot and forget the one-steps and two-steps.

The Label "X" long playing set now available contains a carefully selected group of the first ODJB recordings, including the inaugural sides made on Feb. 26, 1917, and six more made more than a year later.

Not First Jazz Band

As Bill Grauer and Orrin Keepnews point out in their notes on the cover, the ODJB was not the first jazz band, nor the first white jazz band, or were they the first to take New Orleans music up north, but they were the first to hit New York. No, they were not the first to reach New York, either. Anton Lada, drummer with the Louisiana Five, once showed Paul Miller contracts indicating the Louisiana Five came to New York in July, 1915, and took up a seven-month stand at Bustanoby's on Broadway. But, the ODJB did beat Lada's group to the recording studio, as the latter made their first recording *Yelping Hound*

Blues for the Emerson label in June, 1917.

The initial tune recorded on that first day was *Livery Stable Blues* credited on the record to Nick LaRocca, the cornetist. Actually, the number was a traditional New Orleans hokum tune where the cornet neighed to emulate a horse, the trombone mooed as a cow, and the clarinet cock-a-doodled like a rooster. Tom Brown, New Orleans trombonist whose band preceded the ODJB to Chicago, in an article in *Down Beat* back around 1937, said *Livery Stable* was his original composition. Georg Brunis once said the tune was originated by some Negro boys in New Orleans. We have it on the authority of J. Russell Robinson, who played piano with ODJB after Henry Ragas died, that Ray Lopez claimed to be the composer. Lopez was a trumpeter from New Orleans and played Chicago with Tom Brown's Band From Dixieland at Lamb's Cafe in 1914. *Livery Stable Blues* was published by Roger Graham, and Ray Lopez claimed and got the royalties from the ODJB recording. Con-

Big R&B Show Goes In August

New York—Aug. 6 is the starting date for the Gale agency's new rhythm and blues package. Titled *The Big Rhythm and Blues Show*, the artists already booked include: Roy Hamilton, the Drifters, the Spaniels, the Counts, Rusty Bryant, Erskine Hawkins, Laverne Baker, King Pleasure, and Faye Adams. Dates and itinerary had not yet been set at presstime.

sequently, the next times the ODJB recorded the tune, for English Columbia in 1919 and Okeh in 1922, they called it *Barnyard Blues*. At any rate the Victor side, master B 19381-1 has the honor of being the first jazz record.

The above was released originally on the "B" side of Victor 18255. The "A" side, *Dixie Jazz Band One-Step*, later known as *Original Dixieland One-Step*, was the other tune recorded that first afternoon of jazz recording in 1917. Credit on this is given to LaRocca-Edwards-Shields-Ragas-Sbarbaro, the entire Original Dixieland Jazz Band. The master number is 19382-3 showing that the third "take" was used while the first "take" of *Livery Stable* passed inspection for issue.

They ran into grief on the composition of *Dixieland One-Step* also. It seems that the trio section

(Turn to Page 20)

Birdland, jazz corner of world, gives visiting drummers use of its spectacular Gretsch green and gold set

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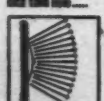
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Band leader Lester Lanin: High Society Pied Piper

When the Whitneys, the Vanderbilts, the Chryslers, the Rockefellers, the Astors, or the Fords decide to throw a small private party for a few hundred invited guests, one thing is almost always certain. No matter what other special arrangements are made, the man in charge of the music will be Lester Lanin.

Lanin, though less publicized than any other major bandleader, is one of the most lucratively paid figures in music. It was with Lanin that Bix Beiderbecke played his last date. With Lanin at present as his regular trombonist is the young modern jazzman, Urbie Green. It was Lanin who brought Bobby Hackett to New York. And many of the jazzmen working around New York still look to Lanin for choice extra gigs at debutante balls when there's a special call for jazz.

Lanin himself is most apt to play his drums only if it's a very



Lester Lanin

important party—or if it's a jazz session.

Though Lanin's interest in jazz

has been constant throughout his career—Stan Getz is one of the modern musicians he most admires—Lanin's power and influence stem from his long-term position as the nation's top society leader.

Go By Plane

When Lanin takes one of his bands on a one-nighter, they move by plane—not bus. And the expenses are part of the cost of the date. Nor do the musicians on a Lanin engagement have to check on what scale is. They invariably get a fee quite comfortably above it. And if you'd like to hire Lanin, get in your bid now. He's already been booked for some of the more important holiday dates into 1958.

Lanin broke into the major leagues of music by the swimming pool when he led the band at Barbara Hutton's coming-out party in the early '30s with Rudy Vallee as master of ceremonies.

After his and Barbara's debut, Lanin's reputation in society circles grew to the point where the Duke of Windsor would suggest to future hostesses, "I say, if you haven't engaged the music for your party yet, you ought to get in touch with Lester Lanin." Aside from the Duke, by the way, Lanin has also played for such royalty as Princess Martha of Norway and the Duke

of Kent. Only the Duke of Windsor has sat in though.

Plays College Proms

Lanin's activities are not restricted solely to the elders of the surtax group. It's a tradition to have a Lanin band for the important Yale and Princeton proms. One day at Yale he had six different bands working—from society to Dixieland units. Lanin is also in demand at schools such as Vassar and Bryn Mawr and such esteemed preparatory establishments as St. Marks and Choate.

As for weddings, there are Saturdays in June when Lanin's pennant flies over as many as seven a day. Then too there are Saturday and holiday nights during the year when 20 Lanin offshoots often are flourishing simultaneously. In addition to all this music making, Lester has the regular band at the plush Carnival Room of the Sherry Netherlands hotel, and last winter, he ran a series of Dixieland concerts in the Roosevelt hotel.

Lanin, as a successful expert, is candid in his appraisal of many of his contemporaries. "It's disappointing to me," he says, "that a lot of society leaders with great names and a lot of work still play society music without a beat and with nothing progressive in their

New Club Opens In NYC's Village

New York—A new jazz club—tentatively called the Heat Wave—was reported at prestate about to become the newest addition to Greenwich Village night life. Initial policy will be Dixieland in an evident effort to follow the success of such flourishing Village institutions as Nick's and Condon's.

The club is located on West Third St. across from Tony Pastor's and quite close to Condon's. Opening bands at the beginning of July were to be headed by Pee Wee Erwin and George Wettling.

conception. I try to get men who are the most qualified in over-all musicianship and break them in.

Green Expands

"Take Urbie Green. When he came with us, he could and still does play good bop. Now he can also play *Night and Day* on the melody, but also with a lift, with a nice beat. Not *Night and Day*, like some society bands do it, so it sounds like *Dardanella*.

"As for my own future, I would like to record regularly—a variety of music. Three years ago I did the *Charleston Rag* for Coral, and that started the revival of the Charleston. Now I have a chance to record for a major label, but they want only society music. But I like variation.

"I was playing sambas, for example, as early as the '30s. About five years ago I introduced the Mexican *La Raspa* to New York, and I was the first to play *April in Portugal* and *La Mer* in this country.

"And sometime I'd like to take a swing into the commercial dance band business. I'd like to take a crack at a tour of ballrooms and play for people like myself. I think I know a little bit about the field, and I have some ideas I think would work and would satisfy people. It's a challenge.

Not Ungrateful

"It's not that I'm not grateful to society. Nor would I injure my standing by playing in ballrooms. Years ago, if you were to play just one date at Roseland, there'd be no more society engagements for you.

"Today you can play for society one day and for the Department of Sanitation the next. As a matter of fact, I did that recently when I was asked to play the Department of Sanitation ball at the Astor. And my bands, moreover, are always treated with great respect by society. You'd think we were getting in free."

—nat

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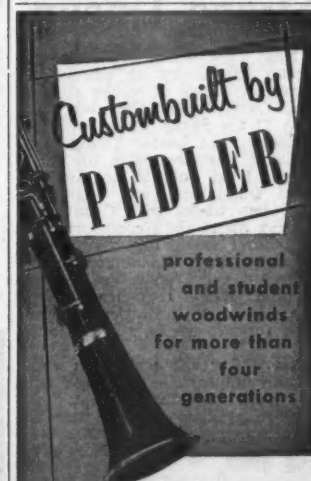
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Caught In The Act

Frank Sinatra; Sands Hotel, Las Vegas

Something new and good has come to the Vegas entertainment scene in the form of the Ziegfeld Follies, produced by Jack Entratter and starring Frank Sinatra with George Tapp and his Dancers; the Martin Brothers; Chuck Nelson and Genie Stone, and Ray Sinatra and his orchestra.

Since Frank owns a small percentage of the Sands, he is sort of his own boss there. This may account somewhat for his relaxed presentation and good selection of tunes. Staying away from the usual hit parade type of songs, he concentrated on the show tunes and ballads he recently recorded on Capitol records.

From his first entrance to his final bow, Frank had the crowd cheering at all times. It seems that with every passing year, Sinatra's presentation becomes more mature, and his ability for conveying to the audience either the emotional impact of a ballad or the happy swing of an up-tune is tops in the business.

Charlie Ventura Quartet, Mary Ann McCall; Preview, Chicago

Chicago always has been one of Charlie Ventura's good towns—he has a lot of fans here who regularly turn out when he shows up. This Preview date was no exception. The club did excellent business as it used its first jazz attraction in months.

Charlie, with a wonderfully compact and swinging rhythm section behind him, moved from alto to tenor to baritone to bass sax with ease and fluency and kept the sets well-paced, interspersing old favorites, long associated with him, with some bright up-tempos and standard ballads.

The rhythm section proved to be as good as any we have heard with Chaz. Pianist Dave McKenna, a New England youngster formerly with Woody Herman before serving a stint in the army, is one of the bright lights on the piano horizon, and should be much heard from in years ahead. He has fine command of the instrument, plays fully and imaginatively behind soloists and in ensemble work, and displays a happy and developed solo sense.

Bob Carter, long on the scene and long underrated, fits neatly into the section and adds clean dextrous bass work to the group.

It is a good sign, to this writer, that the crowd accepted Frank's choice selections without reservations. Who knows? Maybe good taste has come back to stay, and vocalists will be able to sing good tunes again without having to resort to gimmicks and acrobatics.

The dance artistry of the Tapp group was well received. Their presentation of Ravel's *Bolero*, in which the choreography was an even match for the rising intensity of the score, was excellent.

The Martin Brothers have a clever and humorous puppet act, and the voices of Nelson and Miss Stone gave an extra sparkle to the lavishly costumed production numbers. Sid Kuller wrote all special material for the show, and Bob Gilbert and Renee Stewart handled the choreography. The musical standards of the show were very high, and Ray Sinatra's ork, augmented by a string section, deserves plaudits.

—henry lewy

Don't Blame Jazzmen

Sonny Igoe is a vastly improved drummer in comparison with his work with Woody Herman two years ago. He has controlled his technique and uses it intelligently rather than for effect's sake. But most important, he has acquired the authority and leadership that a drummer must have to make a rhythm unit drive freely, unencumbered by lagging meter or meaningless breaks. His growth and maturity as a musician in just a short space of time is amazing.

Featured each set is Mary Ann McCall, who has returned to the singing ranks with no loss of the great and enveloping beat she has shown for years. Not much more can be said of her than that she is one of the unquenchable greats who apparently is about to make a complete comeback.

Charlie, on the road too seldom these last few years, choosing to remain for the most part at his own New Jersey night club, has a splendid attraction in this unit and might find it profitable to play the jazz club circuit with it to re-establish himself as a top name. With this group, he'd have no trouble doing so.

—jack

Birdland Sets Strong Lineup

New York—Birdland's summer lineup shapes up as one of its strongest series of weeks all season. Currently at the club until July 21 are Sarah Vaughan, Dizzy Gillespie, and Lester Young.

Count Basie comes in for whole month from July 22 to Aug. 18. Paul Quinichette will share the first two weeks with Count, and Johnny Smith the second fortnight.

Another triple bill begins Aug. 26 with Dinah Washington, Dizzy Gillespie, and Charlie Parker with strings. When they leave, King Pleasure and Chris Connors take over for two weeks, starting Sept. 16.

Dave Brubeck makes an early eastern appearance this year with one week only, starting Sept. 30. A long-range announcement has Pete Rugolo bringing a 23-piece orchestra into the club from Nov. 18 to Dec. 1.

Armstrong Book Due In October

New York—Prentice-Hall has announced for Oct. 5 publication date Louis Armstrong's *Satchmo: My Life in New Orleans*.

It's the first in a series of autobiographical volumes by jazzdom's leading trumpeter, who is also possessor of one of the most individual prose styles in or out of jazz. The book will be priced at \$3.50 and will contain 256 pages well seasoned with red beans and rice.

Replacements For McPartlands Set

New York—Marian and Jimmy McPartland have left for a summer European stay. During Marian's absence, Edna Corbett took over her place in the Hickory House along with Marian's regular trio members, drummer Joe Morello and bassist Bill Crow.

Marian will return there in September and probably will head west on a tour after the first of the year.

Jimmy's band at the Metropole will be headed by Wingy Mannone for the summer.



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PERSPECTIVES

By Ralph J. Gleason

Every cloud may have a silver lining, but conversely, you gotta pay them dues, to mix a little metaphor. The reciprocity of things is nowhere better illustrated than in the current

spate of jazz LPs. Right now about the only two guys left in the jazz world who aren't reeling from the strain of making LPs day and night under six different names are W. C. Handy and Lennie Tristano.

The farthest-out dreamer of them all never envisioned a world in which there would be more jazz LP releases than there would be pop LPs in a given month. Yet that is just about where we are.

The flood of LPs in the jazz field is frightening, as well as delightful. The joker in the deck already is beginning to appear. There simply aren't that many jazz artists of major stature, and those we do have can't be expected to produce deathless art everytime they get within shouting distance of a portable tape recorder.

Don't Blame Jazzmen

I don't blame most jazzmen for snapping at any opportunity that comes along. The famine had lasted a long time. And the revival of jazz activity by the major companies, coming on top of the minor label output, is bound to provide a lot of guys with needed loot.

Nevertheless, I do think everybody should hold still a minute and think. The recording companies shouldn't kill the goose by issuing LPs indiscriminately. EVERYTHING a jazzman does isn't worth an LP.

Put out too many, and the kids won't be able to buy them. Put

them out without any standard of performance or taste, and they'll die on the vine. Then, they'll all say, as they used to, "There's no money in jazz."

As an illustration of this, Label "X" made a quick pass at the Dave Brubeck market with a bush league fugue single by Sal Franzella. It bombed.

Bear the Brunt

Musicians themselves, however, bear the brunt of the responsibility. An opportunity to do an LP is something to be thankful for. It's an opportunity for demonstrating artistry that shouldn't be muffed. Make a slam-bang, hurry-up, head-arrangement-in-the-studio LP, and you may never get another shot at it. This, plus the fact that you'll be responsible for another jazz LP

Streamliner Inks Cain-Kral, South

Chicago—The Streamliner, which has been featuring strictly jazz combos for the last year, will revert to its original intimate niter policy next month and use vocalists, along with a more quiet brand of jazz than has been featured of late.

Jackie Cain and Roy Kral, now doing a boy-girl songs and patter act, plus the Eddie South trio, will open on Aug. 3, following a two-week stand by the Billy Taylor trio. Taylor's group replaced the originally scheduled Don Elliott combo.

that didn't sell, and you'll hurt the whole music.

I've been in on a couple of those no-planning dates, and I firmly believe it's shortsighted of any musician to make one. It can ruin his reputation easily.

Let's all be grateful for the spate of jazz. But, record company and musician alike, pause before you jump. Don't make that LP unless you have something to say. You're likely to wreck the racket.

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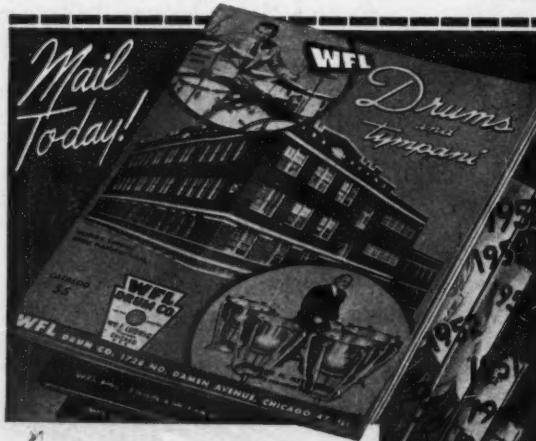
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Tape Measure

Webcor Breaks Custom In New Prerecordings

By ROBERT OAKES JORDAN

It is difficult to find a new superlative in this day of modern advertising. For a year or more I have been listening to prerecorded tape tries. With the exception of one or two, the kindest act you can perform for them is to erase them. But now I am looking for a word, and a special one at that, to fit Webcor's latest.



Jordan

If we were to ask almost any high fidelity fan or, for that matter, any music lover, "What would be your guess as to the first material Webcor would select for prerecorded tapes?" the answers might range from the old work-horses like Beethoven's *Fifth* and *Romeo and Juliet* to showy hi-fi standards like Balinese dance music. The last thing anyone would say, least of all anyone in the business, would be, "Why, chamber music. What else?"

I received the review tapes from Webcor expecting, I suppose, magnetic candlelight and Liber-ache. Instead, six tape reels with generous sections of the best in string quartets, played by our country's ranking group, the Fine Arts quartet—Leonard Sorkin and Joseph Stepansky, violins; Irving Ilmer, viola, and George Sopkin, cello.

Break The Norm

With these first tapes Webcor broke with the traditional industry norm of playing it conservative, safe and commercial. I played the tapes first with curiosity, then again with amazement, hearing the finest in music, tape recording and duplicating and having the best sales appeal I could imagine. In these tapes the quartet has a silent third violinist—Webcor. We are counting on them for more, and Webcor should "bank" on the Fine Arts quartet.

Included on the tapes were selections in a different vein by the Leonard Sorkin strings, the John Halloran choir, Robert McDowell, pianist, and Alexander Josepher accompanying solo work by Sorkin and Sopkin.

In making a technical evaluation of all the tapes, I found that

they showed little evidence of distortion by laboratory instrument tests and certainly had none that the ear could detect.

The dynamic level was somewhat suppressed, but the crisp quality and uncluttered bass were constant throughout. All the tapes but the solo piano selections had a high signal to noise ratio, giving undisturbed playback. The piano numbers had some background noise but less than on the usual LP disc.

Done With Skill

The basic plan of recording and the final mass production of the tape records was done with great skill and understanding of the acoustical mechanics of the instruments in relation to the hall or studio, of microphone choice and placement, and of the perfect dynamic recording level.

To those responsible for this unusual combination of the ordinarily disorganized elements of music, electronic arts, and audio integrity, a vote of thanks is due from the public and the rest of the industry. Two words sum up my reaction, and I hope they will be echoed: "I'll buy."

Just before deadline, Joe Stickrod of Evanston's North Shore Talking Machine Co., who can be counted on to have it if it's been recorded, rushed me two of the new series of RCA tape records. These tapes, equally as good as Webcor's first, were chosen from RCA's enormous library of tape masters originally made for disc releases. The two I heard presented the more conventional Brahms' *First* and Rodgers' *Victory at Sea*. I can vouch for these and will report on the rest of the series when review copies arrive.

New Audiosphere

A very fine copy of the new Audiosphere release featuring Moussorgsky's *Night on Bald Mountain*, Borodin's *Polovetsian Dances*, and Sibelius' *Valse Triste* was sent to me, and tests showed that it was also as good as the others and better in its dynamic range. It had no apparent distortion and only very slight tape background noise. More of Audiosphere's work in a future column.

Geographer

New York—Lionel Hampton's band broke into the opening measures of the Curly Hamner specialty, *Spanish I'm Not*, during opening night at Basin Street. Over the Latin American background, Hampton stepped to the mike to introduce the song: "Now, man," he began, "we're going to a foreign country. Foreign country, you know, like Georgia, Alabama . . ."

as review copies appear.

I am sure Minnesota Mining can do better than it has on its tape record of the score from Disney's *Living Desert*. The specially prepared review copy was clipped and condensed. Since the full-length production tapes must resemble this noisy, distorted, and pinched sample, 3M is wasting its good basic tape.

All the tapes were reviewed on the new Ampex 600. (Single and double track head used.) Quality tests were made on Hewlett-Packard and Hazeltine test equipment.

(Ed. Note: Send questions to Robert O. Jordan at 929 Marion Ave., Highland Park, Ill. Enclose stamped self-addressed envelope for personal reply.)

Hi-Fi Flashes

The National Co., Malden, Mass., manufacturer of precision communications equipment, has entered the consumer market with a line of hi-fi components designed to sell at popular prices. The 40-year-old firm, which produced radio communications equipment for the armed forces during World War II, has dubbed its consumer line "Horizon."

Foremost component in the line is the new "Criterion" AM-FM binaural radio tuner described as permitting "simultaneous AM and FM reception with separate volume and tuning controls to permit simultaneous outputs."

A feature is "mutamatic" tuning, designed to assure "complete rejection of interstation noise common to FM reception by locking in only the strongest signal." Other features of the Criterion listed by the manufacturer include printed circuitry and an 8/10 capture ratio.

The Horizon line also includes a preamplifier control unit, which can be plugged into the Criterion, and a power amplifier featuring printed circuitry.

Zim Products, St. Louis, has introduced its "Hi-Fi" record brush which fits on the tone arm and cleans records as they play. Specially designed for record players with turnover needle cartridges, the brush is of lightweight, spring-type construction to provide easy speed change without detachment, a manufacturer's announcement said.

Rek-O-Kut Co., New York manufacturer of recording and playback

High Fidelity

DOWN BEAT

Here's How Disc Record Came Into Being, Evolved

By OLIVER BERLINER

Some 10 years after the Edison tinfoil cylinder, was to come the development that started the high quality home entertainment industry; the invention, in 1887, of the disc record and player, by Emile Berliner of Washington, D. C. The "Gramophone," which name Berliner took from the Greek, meaning "sound of letters," made the humblest home a concert hall, and taught the plowboy to whistle grand opera.

Obviously, high fidelity recording did not exist there. However, our concept of what is high fidelity is still undergoing change. Just a few years ago, frequency-response-wise, a device was considered high

fidelity if its range exceeded 8,000 cycles. Then it went to 10 kc, then 12 kc, and 15 kc, and now people think it should go to 20,000 cycles per second before it may be considered hi-fi. Therefore who is to say where and when high fidelity really began?

Berliner's disc brought the lateral cut recording principle. Here the grooves move sideways in response to amplitude and frequency variations. That is, as the sound gets louder, the amount of needle excursion increases; and as the frequency (pitch) increases, so does the rapidity of these excursions. This method (exclusively) is used virtually throughout the world.

"Etching the human voice" indicated the way the early recordings were made. A zinc disc was covered with an acid-resistant wax coating. After the recording stylus had removed this coating during the course of its excursion around and across the disc, an acid was allowed to eat into the unprotected area, thus enlarging, defining, and improving the groove. Later, Chichester Bell's (Alexander Graham Bell's cousin) and Charles S. Tainter's method of recording in wax was utilized instead.

The origin of the 78 rpm speed has never been determined and is probably accidental; 33 1/3 rpm is about the lowest speed at which high quality music may be reproduced distortionlessly; subtracting 33 from 78 we get 45 (rpm).

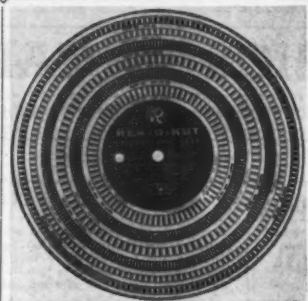
Until the advent of the fine groove record (1 mil stylus), the standard groove was set at 3/1000 inch at a pitch of 96. This means that the needle was cutting 96 3-mil grooves per inch across the record as it went around. Now we record between 200 and 400 lines per inch on the fine groove system. This has meant a substantial reduction in recording level so that adjacent grooves of high amplitude will not run into each other.

The development of the "Orthophonic Victrola" system by Henry C. Harrison was the last significant development of the mechanical age of records. His system of matched mechanical impedance through proper horn design and coupling, for the first time brought significant quality improvement into the disc record, and revitalized the industry.

The introduction of electrical recording made possible the use of equalization to compensate for deficiencies in the disc record. During recording, the bass notes are attenuated and the treble emphasized. In this way the chance of groove overlapping is reduced. Then, during playback the phonograph equalizer boosts the bass back to normal and reduces the treble to normal, at the same time reducing surface noise pickup.

If adopted by all principal disc manufacturers, the new AES equalization curve will mean that eventually a phonograph cartridge having built-in equalization, feeding directly to a volume control will be the only thing required to reproduce all records perfectly.

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Oberlin, Ltd., 6411 Hollywood boulevard, Hollywood 28, Calif.)



Free Stroboscopic Disc

equipment, has announced availability of a new Strobe disc for checking turntable speeds. The disc is printed in two colors, each pattern band being alternately red and black to simplify locating the correct pattern band being checked.

The Rek-O-Kut Stroboscopic card is designed for all three speeds, at both 50 and 60 cycles. It may be obtained free.

A new hi-fi speaker combination, the Audette, has been placed on the market by Kingdom Products, Ltd., New York. The new unit uses the Lorenz LP-215 woofer and LP-65 tweeter and is housed in a two-tone leather cabinet.

(Ed. Note: For further information on products mentioned above, write to Hi-Fi, Down Beat, 2001 Calumet avenue, Chicago 16, Ill.)

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See Page 14

Merrill's Pitching Wins Berth With Met Team

New York—Opera stars are becoming as familiar to the American entertainment public as Ed Sullivan and Imogene Coca. This is chiefly the result of the increasing number of appearances by major Metropolitan stars on television. One of the most frequently featured is the vigorous baritone, Robert Merrill.

Merrill now receives, as a matter of course, at least 15 invitations a season to guest on such top-drawer programs as *Toast of the Town*, the *Firestone Hour*, and Milton Berle's roundelay. And he also was heard often on the now dissolved *Show of Shows*.

Merrill, in addition, has joined those show business headliners who have been invited to partake of the riches of Las Vegas. Starting Sept. 15, Merrill will play the Sands at Las Vegas for three weeks, his third appearance in the city.

Back to Childhood

In Merrill's case, this association of opera singing with somewhat less rarefied entertainment media like TV and night clubs goes back to his childhood. Born in Brooklyn in 1919, Merrill's earliest major interest was baseball. Though he sang in churches, synagogues, and choirs as a boy soprano, his ambition was to become a baseball professional.

At the age of 14, however, baseball merged with opera. Merrill's



Robert Merrill

mother, a professional singer before her marriage, knew her son had considerable vocal talent but she wisely had not tried to force him into a singing career. One afternoon, however, she did take him to the Metropolitan to hear Il Trovatore. After that day, Merrill began to be more concerned with tessitura than with the best way to hit a slider. He began studying with Sam Margolies, who is still his teacher.

But to pay for his lessons, Bob continued in baseball and pitched for the Kings baseball team. He also worked in his father's shoe store to make tuition and later sang in the summer resort hotels of the Catskills. At one of the Catskill conservatories, the veteran talent-dicer, Moe Gale, heard Merrill and signed him.

Concert Feature

Merrill then had a chance to sing with the NBC Concert Orchestra and soon was featured on a concert program. He sang under Dr. Frank Black and was soloist at Radio City Music hall with the late Erno Rape. A concert tour of 20 cities in 1944 made him even better known to his already large radio audience.

In 1945, Merrill won the Metropolitan auditions of the air and a contract with the Met. That same year he signed with RCA Victor. Of the many recordings he made for Victor in the years since, Merrill is most pleased with his part in *La Traviata* under Toscanini. This was the first broadcast the maestro had allowed to be released on records. Some time this year Victor will issue another Toscanini broadcast—Verdi's *A Masked Ball* on which Merrill again is featured.

Merrill finds that working on TV and radio and at clubs is not at all demeaning for an opera star. "If you do things in good taste," he points out, "it doesn't matter where you are. And audiences in the clubs do appreciate opera. At Las Vegas, for example, I do a mixed program—a popular ballad, something from musical comedy

The Devil's Advocate

By Mason Sargent

"Beethoven always sounds to me like the upsetting of bags of nails, with here and there also a dropped hammer."

"Stravinsky . . . is entirely unable to formulate a musical idea of his own. As a member of a savage orchestra, he might perhaps be allowed to play a recurrent rhythm upon a drum—as the only evidence of real form in his work is that kind of primitive repetition which birds and babies also do very well."

"I played over the music of that scoundrel Brahms . . . It annoys me that this self-inflated mediocrity is hailed as a genius . . . and operetta and I end with arias. And the arias get the biggest reception."

Sticks To Vegas

"I would not, however, sing in a club in New York or in other cities where I appear with the Met or do concert performances. It wouldn't hurt anybody if I did, but I feel that at this stage of my career, it is not proper or advisable for me. So for the present, Las Vegas is the only place where I'll accept club engagements."

Merrill, at the same time as he widens the audience for opera, is concerned with the potential growth of new American opera. "I'd love to see it," he said, "but I'm a realist to a certain extent. I'm young, but I'm from the old school. I would say to young composers working on American operas, please know the human voice. Study the voice and know the trials and tribulations of singers."

"Some composers are more concerned with the evolutions in music and so are more concerned with the orchestration in the background than they are with the vocal line. They should realize that not only instruments and orchestras have souls, but singers have them, too."

Brahms is chaotic and absolutely empty, dried-up stuff."

The first of these three rather pungent statements is to be found in a letter written by John Ruskin in 1881. The second is part of a 1929 review in the *London Musical Times*. And the third comment can be found in Tchaikovsky's diary in 1886.

All three and hundreds more of similar tartness are contained in Nicolas Slominsky's stimulating book, *Lexicon of Musical Invention* (Coleman-Ross, 296 pages, \$4). The book "is an anthology of critical assaults on composers since Beethoven's time . . . These revelations of incomprehension, these revelations of spite and venom have been assembled from music reviews in American and European newspapers and magazines."

Slominsky, a brilliant musician and musicologist, has devoted most of his life to championing the work of contemporary composers. He has assembled this extraordinary collection both as a biting entertainment reading and also to demonstrate the truth of Samuel Butler's statement that "the only things we hate are the unfamiliar things."

I recommend the book warmly—especially to the more obtuse of our present-day music critics, and that includes most of them. Only a very few have the courage and knowledge to face the unfamiliar and try to find out how it works. The rest simply condemn the unfamiliar with an easy invective. As a result, what is actually condemned is not the composition—but the critic.

I also recommend as the best single introduction to ballet a recent book by the nonpareil neoclassic choreographer, George Balanchine. It's called *Balanchine's Complete Stories of the Great Ballets* (Doubleday, 615 pages, \$5.95). The book also contains sections on how to enjoy ballet, a brief history of ballet, an autobiographical section by Balanchine, ballet for your children, careers in ballet, glossary of ballet terms, an annotated selection of ballet recordings, a selected reading guide and many photographs and illustrations.

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Twentieth Century

Disc Data	Ratings	Comments
PETRASSI: <i>Don Quixote</i> /RES-PICH: <i>Ancient Airs and Dances for the Lute</i> . Vienna State Opera orchestra, Franz Lischnauer. VANGUARD VRS447, 12".	★★★★★ Performance ★★★★★ Recording	● The more it changes, the more it's the same, as the philosopher used to say. Petrassi wrote his ballet portrait of the world's heavyweight windmill tilter in the late 1940s. Respighi transcribed 16th century lute lute 40 years ago. The approach is a generation apart, with one man concise and gutsy, but the work is clean and clear in each instance.
BARTOK: Five piano pieces. Gyorgy Sandor. COLUMBIA ML4868, 12".	★★★★★ Performance ★★★★★ Recording	● For a man who couldn't get his name in the paper when he was alive, the late Hungarian composer is amazingly well represented on LP. Most of these pieces, however, are already in the record lists, and in versions as capable as Sandor's.
SCHNABEL: Piano Concerto & songs. Helen Schnabel, Vienna Orchestra, F. Charles Adler. SFA S. P. A. 55, 12".	★★★★★ Performance ★★★★★ Recording	● This is a curiosity, a pleasant, obsolete work written by a musician who became a great concert pianist but never pushed this opus of his own youth. It has more originality than the songs, derivative lieder sung by Erika Franconson, soprano. Performance is lackluster.

Operatics

ROSSINI: <i>Il Cambio Della Fedeltà</i> (The Baggage Man). Soloists, Comic Opera Theater of Rome, Arnaldo Senatra. PERIOD SPL586, 12".	★★★★★ Performance ★★★★★ Recording	● This one-act farce has all the old clichés of the mistaken-identity oper, and a lot of music in which Rossini borrows liberally from himself, but it's fun, for it moves at a brisk clip and has the kind of contrast a recording needs.
ARIAS SUNG AND ACTED. Deborah Kerr, Joseph Cotton, Dennis King, acting, Janet Bjoerling, Lella Albano, Leonard Warren, Robert Merrill singing. RCA VICTOR LM1801, 12".	★★★★★ Performance ★★★★★ Recording	● Now, wait a minute—don't laugh! This sounds silly, yet it works. An actor or actress reads the lines feelingly in English, then the singer belts them across in Italian. The veteran opera fan will matter about it, but these excerpts from <i>Aida</i> , <i>La Bohème</i> , <i>Butterfly</i> , <i>Fedeltà</i> , <i>Rigoletto</i> and <i>Traviata</i> are great for kids wetting their feet in grand opera.
PERGOLESI: <i>La Contadina Astata</i> (The Hay Chick). Comic Opera Theater of Rome company, Arnaldo Senatra. PERIOD SPL592, 12".	★★★★★ Performance ★★★★★ Recording	● Here's a real bore. One soprano and one baritone make like they're a whole opera, he being a wolf on the prowl and she a slider who shears the wolf. It's something for a collector of 18th century curios, but a drag for anyone else.

Standards

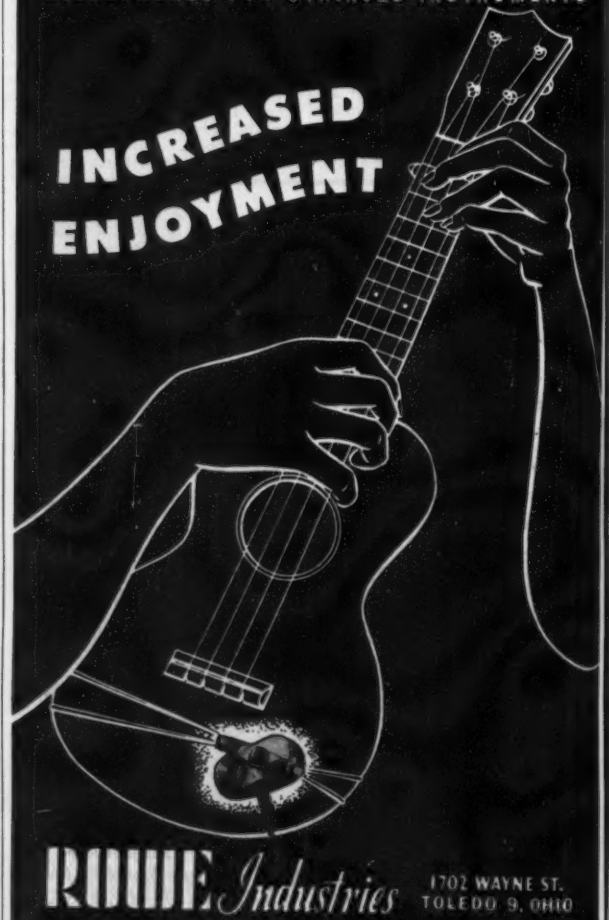
MINKELSSOHN: Symphonies Nos. 5 and 6. New York Philharmonic, Dimitri Mitropoulos. COLUMBIA ML4864, 12".	★★★★★ Performance ★★★★★ Recording	● Mitropoulos' old version of the Scottish symphony, LP'd with the Minneapolis orchestra, is a little heavy headed, and so is this new rendition with the New Yorkers. The Reformation, however, gets one of its most effective microgroovings here.
BERLIOZ: <i>Symphonic Fantastique</i> . London Symphony, Hermann Scherchen. WESTMINSTER WLS268, 12".	★★★★★ Performance ★★★★★ Recording	● The sound on this disc is sensational! The performance isn't half bad either, but when they wheel into that crazy, mixed-up witches' Sabbath, your hi-fi equipment gets itself a real test. Good musically and good for lease breaking.
BRAHMS: Viola concerto. Julian Olinsky, National Symphony, Howard Mitchell. WESTMINSTER WLS273, 12".	★★★★★ Performance ★★★★★ Recording	● Neither Olinsky nor his accompaniment is weak, but they aren't in close enough rapport to tie this beauty together tightly. The orchestra's tone, particularly the strings, is splendidly reproduced.

Swingin' In A Hammock (or, In One Ear, Out The Other)

ALEC TEMPLETON PLAYS IMPROVISATIONS ON OFFENBACH AND STRAUSS. REMINGTON R199-158, 12".	★★★★★ Performance ★★★★★ Recording	● A mighty fine piano man bends some mighty fine melodies by a couple of mighty fine tunesmiths into a lovely, lightweight medley for summer background listening.
LOVE THEM BY TCHAIKOV. SKT. Jesse Crawford, organist. DECCA DL8059, 12".	★★★★★ Performance ★★★★★ Recording	● Well, well—the "poet of the organ," after all these years. And some of the themes has kicked around most, brought nicely back to life by a man who knows what he's doing. This one is winning enough that it will start an organ trend.
HOLIDAY IN VIENNA. Alexander Schneider Ensemble. COLUMBIA CL556, 12".	★★★★★ Performance ★★★★★ Recording	● Schneider's fiddlers put out a 10-inch LP under this same title four years ago, and it was a honey. This one's three-quarter beat is, if possible, even better, for the selection of Strauss and Lanner liters is fresher.
TCHAIKOVSKY WALTZES. Manhattan Piano Quartet. MGM ED106, 12".	★★★★★ Performance ★★★★★ Recording	● Well, what are you going to do? Piano quartets insist in their argument that they have a right to exist.

DeArmond
MICROPHONES FOR STRINGED INSTRUMENTS

INCREASED
ENJOYMENT



Popular Records

**DOWN
BEAT**

FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

Billy May—*The Song Is You* (Cap).....Wonderful swing version of the old standard; May's arrangement and the crisp band make it great listening

GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

Les Baxter—*The High and Mighty* (Cap).....There's real sweep in one of the best film scores to come up in recent months

Jill Corey—*He Is a Man* (Col).....Appealingly-sung ballad that could move

Kitty Kallen—*In the Chapel in the Moonlight* (Decca).....Chapel is in the same genre as *Little Things* and should click

Eartha Kitt—*Mink Shmink* (RCA).....Eartha's after new wealth, and this might be it

Mitch Miller—*Monday Serenade* (Col).....Winsome melody, well-played, should bet spins

Nelson Riddle—*In the Chapel in the Moonlight* (Cap).....Good choral work sells this oldie

Frank Weir—*The Little Shoemaker* (London).....Good version of current hit

VOCALISTS

The best-sung vocal records received for review in this issue.

Les Baxter—*More Love Than Your Love* (Cap).....Choral work on *Love* sparkles

Jill Corey—*He Is a Man/One God* (Col).....Man is Jill's best effort on wax thus far, and a very appealing one

Homer and Jethro—*Hernando's Hideaway/Wanted* (RCA).....Satirists romp through *Hideaway*

Kitty Kallen—*In the Chapel in the Moonlight* (Decca).....Oldie, Chapel, warmly sung

Mary Kaye Trio—*The Cuddlin' Song* (Cap).....Cuddlin' has a neat beat

Eartha Kitt—*Mink Shmink/Easy Does It* (RCA).....Mink Shmink—and Eartha has another ball

Les Paul and Mary Ford—*Auctioneer* (Cap).....Mary does some fine duo taping on *Auctioneer*

Jackie Paris—*I Know Why/Opus One* (Coral).....Lovely ballad, Why, is handled tenderly by Paris; Opus is the Dorsey oldie with words

Lorry Raine—*I'm Only Human* (Dot).....Human is very good, with a most listenable Raine vocal

Walter Schumann Voices—*Paddlin' Maddlin' Home* (RCA).....Rousing work on *Paddlin'*

Jeri Southern—*Joey/The Man That Got Away* (Decca).....A pair of worthwhile efforts

EVERYBODY DANCE

The best dance band sides received for review for this issue.

Lionel Hampton—*Gabby's Gabbin'/Jumpin' with G. H.* (MGM).....Gabby's structure allows for some easily swinging tenor sax and a good bit from Hamp's vibes

Billy May—*The Song Is You/Hi-Fi* (Cap).....Sparkling, driving arrangement and splendid solo work on *Song* make it almost "must" listening: *Hi-Fi* also jumps

COUNTRY & WESTERN

The best country and western sides received for review for this issue.

Joe Carson—*Tell Me Now/Don't Enter* (Merc).....Will get more than its share of action

Carter Sisters—*Mother Maybelle—My Destiny* (Cap).....More spins than their namesake's pills

Werly Fairburn—*Love Spelled Backwards is Evil* (Cap).....A new but good twist to an old idea

Red Garrett—*Long Gone/Tell Me Again* (RCA).....Winning style with fine material

Johnny Horton—*Ha, Ha, Moonface* (Cap).....Ha, Ha, for laughs

Pee Wee King—*In a Garden of Roses/How Long* (RCA).....Could be a big one for the "King"

Bonnie Lou—*Blue Tennessee Rain/Wait For Me Darling* (King).....Rain could cause a flood of requests for jocks

Bill Morgan—*Forever* (Cap).....George's little brother bears watching

Gene O'Quinn—*Tired/I'm Getting Rid of You* (Cap).....Both sides for box and jocks

Dusty Owens—*Just Call on Me* (Cap).....The Wheeling boy rolls up a potential

Stanley Bros.—*Could You Love Me* (Cap).....The finest "pure country" disc in a long time

York Bros.—*Strange Town/Three O'Clock Blues* (King).....The Yorks at their best.

INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

Mantovani—*Bewitched/Dream, Dream, Dream* (London).....Pal Joey hit is revived again, in warm, enjoyable fashion

Mitch Miller—*Monday Serenade/Napoleon* (Col).....Serenade is a haunting theme, done neatly

Vic Schoen—*Too Much Tequila* (Decca).....Tequila has strings, et al; Rain is swingingly done, with group vocal

Les Baxter—*The High and Mighty* (Cap).....Splendid, lush scoring of *High and Mighty*

Frank Cordell Ork—*Happy Hornblowers/The Bandolero* (RCA).....Lots of oompah in *Happy*

Leroy Holmes—*Lisa/The High and Mighty* (MGM).....Lisa, another film score, is aided by the wordless singing of Mary Mayo

Harry Belafonte—*Harry Belafonte* (RCA EP EPA 559).....Belafonte once again demonstrates his ease in singing folk-type songs—no nasal twang, no slurring drawl, no pretension—just talent. Listen especially to *The Fox*, on which Millard Thomas supplies fine, wood-slapping guitar accompaniment.

Russ Case Orchestra—*Sleepy Serenades, Vols I, II* (Label "X" EPs EXA 3, 4).....Case pays proper respect to seven soothing standards (*Lamplighter's Serenade*; *Moonlight Serenade*; *Serenade in Blue*; *Manhattan Serenade*; *A Blues Serenade*; *Sunrise Serenade*)

The Commanders—*Meet the Commanders* (Decca LP DL 5525).....Assemblage of previously released singles by the crack, Camarata-directed studio band is a natural. Crisp brass, good beat, and sturdy arrangements contribute to an excellent set.

Dance Craze—*Ray Anthony, Pee Wee Hunt, Stan Kenton* (Capitol EP EAP 1-518).....Fine stuff for dancing parties. All previously available as singles.

Bunny Hop, Hokey Pogy (Anthony); The Creep (Kenton); Charleston (Hunt)

Bill Daniels—*Midnight Moods* (Mercury EP 1-3200).....Fans who have seen Daniels' in-person, impassioned performances of these songs will want this one.

Game of Love; This Is My Beloved; I Still Get a Thrill; Melancholy Baby

Bill Darnel—*Sings For You* (Label "X" EP EXA 5).....Bill's first two Label "X" singles all in one package, with the first two sides still the stickouts.

For You; That's the Way Love Goes; Qu'est-Ce Que C'est; I Would If I Could

Larry Elgart Orchestra—*Until the Real Thing Comes Along* (Decca LP DL 5526).....Elgart makes a first-class attempt to create "music for your mood" a la Jackie Gleason-Bobby Hackett. While his alto sax is persuasive and well-played, the tunes standards, the strings lush, and the arrangements in good taste, we wonder if there's enough smack of originality to launch this new name.

Until the Real Thing Comes Along; Mad About the Boy; The Man I Love; More Than You Know; You're My Thrill; In the Blue of Evening; Love in a Mist; You're Driving Me Crazy

Frances Faye—*No Reservations* (Capitol LP H 512).....Miss Faye's distinct style stamps each of these standards (except *Heavenly*, which is her own) with her own unique personality and makes this set a thoroughly enjoyable listening experience.

Drunk With Love; Summertime; Mad About the Boy; Miss Otis Regrets; The Man I Love; You're Heavenly; I Can't Give You Anything But Love; A Hundred Years from Today

Ken Hanna—*The Bright New Orchestra* (Trend LP TL 1007).....An apt title, indeed, does this LP have. Hanna's splendid arrangements, a crackling band, and good vocals (*Baby and Gotta Go*) from the late Jay Johnson are stand-out items, as is Dick Nash's great trombone solo on *Nirvana* (reviewed previously as a single).

First Floor Front; You're Nobody's Baby; Nirvana; Sweet Ruler O'Toole; Pogo; Chicken Road; Gotta Go Now; Misty Mood

Dolores Hawkins-Bill Heyer—*The Pajama Game* (Epic EP EG 7056).....Miss Hawkins is the bright light here, as she does a delightful job on *Hideaway*.

Hernando's Hideaway; Hey There; Small Talk; Steam Heat

Bob Manning—*Bob Manning* (Capitol EP EAP 1-279).....In case you may have missed *Nearness and Remember* when they came out singly, we'd recommend that you take a listen to this EP.

All I Desire; Venus De Milo; The Nearness of You; It's Easy to Remember

Billy May—*It's Billy May Time* (Capitol EP EAP 1-145).....Everything is clean, sharp, and crisp here, including the fresh treatment of *Wind*. And anyone could dance to these. Anyone alive, that is.

Cool Water; Dixieland Band; Gone With the Wind; Driftwood

Lee Roy—*Teen-Age Party Dances* (Epic EP EG 7027).....Ray Anthony's brother Leo leads his group through its smart paces on this set of dances for the younger set.

The Charleston; The Bunny Hop; Beer Barrel Polka; Mexican Hat Dance

The Starnoters—*The Music of Leroy Anderson* (MGM LP E 248).....One of the country's distinguished composers has his works collated on this set that's played by a great little Chicago TV-radio studio quartet that employs a total of 11 instruments. Voicings, interpretations, and execution are really first rate.

Serenata; Plink, Plank, Plunk; Belle of the Ball; Saraband; The Phantom Regiment; The Penny-Whistle Song; Promenade; Horse and Buggy

MGM 30th Anniversary Album—(MGM 12" LP E 3118).....Right from the lion's mouth comes 30 (technically 25 years, with the advent of sound in 1929) years of MGM musical highlights from actual soundtracks. It seems too bad this selection is limited to one LP; everyone will miss one or more of his favorites... where is Judy Garland singing *Over the Rainbow*, for example? Or Allan Jones? Irene Dunne? Nelson Eddy? Jeannette MacDonald? If we are to have nostalgia—and this occasion is well deserved—let's have it. Roar, lion! Don't meow.

There's No Business Like Show Business (Betty Hutton, Howard Keel, Louis Calhern, Keenan Wynn); French Lesson (June Allyson, Peter Lawford); I'll Build a Starway to Paradise (Georges Guetary); Baby, It's Cold Outside (Esther Williams, Ricardo Montalban); Ol' Man River (William Warfield); Aha Daba Honeymoon (Debbie Reynolds, Carleton Carpenter); Easter Parade (Judy Garland, Fred Astaire); Singin' in the Rain (Gene Kelly); How Could You Believe Me? (Fred Astaire, Jane Powell); Hi-Lili, Hi-Lo (Leslie Caron, Mel Ferrer); Slaughter on Tenth Avenue (Lennie Hayton)

'American Story' Radio Series Set

New York—In association with the Society of American Historians, Broadcast Music, Inc., has prepared a new radio series, *The American Story*.

Detailing the history of America from the "age of discovery" to the "age of the atom," the series will be available to all radio stations and schools and libraries.

Carl Haverlin, president of BMI, announced that each of the 60 15-minute sections of *The American Story* will include a specially written essay by a historian who is an expert in the field covered.

Here's Guide To Top '54 Records

'Down Beat' Recommends Best '54 Sides To Date

Here is your buyer's guide to top recordings—a list of records which, in the opinion of *Down Beat's* record reviewers, are the best sides released in the first half of 1954, as judged from a musical standpoint, along with their prices. LPs and EPs are indicated.

These are records which we feel will become an integral and lasting section of any well-rounded record collection.

Though some of the big hits of the year are included, they are only the ones which are likely to go on and become standards in the catalogs of the firms which issued them. This guide is your chance to look back and pick out some releases you may have missed when they were issued and recommended by the *Beat*.

Popular Releases

Ray Anthony.....	<i>I Remember Glenn Miller</i> (Cap. LP H476) \$2.98
Harry Belafonte.....	<i>Hold Em Joe</i> (RCA 47-5617) 89c
Tony Bennett.....	<i>There'll Be No Teardrops Tonight</i> (Col. 40169) 89c
Victor Borge.....	<i>Comedy in Music</i> (Col. 12" LP CL554) \$3.95
Les Brown.....	<i>Le's Dream</i> (Coral LP CRL56116) \$3.00 <i>Dance Set</i> (Col. 12" LP CL539) \$3.95
Don Cherry.....	<i>Lulu's Back in Town</i> (Decca 29142) 89c
Nat Cole.....	<i>Make Her Mine</i> (Cap 2803) 89c <i>10th Anniversary Album</i> (Cap. 12" LP W514) \$4.97
Commanders.....	<i>Kentucky Boogie</i> (Decca 29048) 89c
Perry Como.....	<i>Wanted</i> (RCA 47-5647) 89c
Johnny Desmond.....	<i>Hands Across the Table</i> (MGM LP E186) \$3.00
Tommy-Jimmy Dorsey.....	<i>Marie</i> (Bell 10283) 35c
Tommy Dorsey.....	<i>Blue Room</i> (Decca 29057) 89c
Billy Eckstine.....	<i>Lost in Loveiness</i> (MGM 11694) 89c
Helen Forrest.....	<i>Lover, Come Back to Me</i> (Bell 1017) 35c
Ted Heath.....	<i>Music of Fats Waller</i> (Lon. 12" LP LL 978) \$5.95
Honey Dreamers.....	<i>Perdido</i> (Cap. 2857) 89c
Harry James.....	<i>Ya' Better Stop</i> (Col. 40199) 89c
Peggy Lee.....	<i>That's What a Woman is For</i> (Decca 29164) 89c
Bob Manning.....	<i>Goodbye</i> (Cap 2772) 89c
Billy May.....	<i>Lemon Twist</i> (Cap. 2802) 89c
Ralph Marterie.....	<i>Big Noise from Winnetka</i> (Merc. 70328) 89c
Buddy Morrow.....	<i>100 Years from Today</i> (RCA 47-5658) 89c
Patti Page.....	<i>Cross Over the Bridge</i> (Merc. 70302) 89c <i>Steam Heat</i> (Merc. 70380) 89c
Key Penton.....	<i>A New Town is a Blue Town</i> (Merc. 70379) 89c
Nelson Riddle.....	<i>Brother John</i> (Cap. 2744) 89c
David Rose.....	<i>The Music of Harold Arlen</i> (MGM 12" LP) \$4.85
Felicia Sanders.....	<i>Love Affair</i> (Col. 40219) 89c
Frank Sinatra.....	<i>Songs For Young Lovers</i> (Cap. LP H488) \$2.98 <i>Fabulous Frankie</i> (RCA LP LPT 3063) \$3.15
Artie Shaw.....	<i>In the Blue Room; In the Cafe Rouge</i> (RCA LPT 6000) \$8.95
Jeri Southern.....	<i>That Old Devil Called Love</i> (Decca 29042) 89c
Key Starr.....	<i>The Man Upstairs</i> (Cap. 2744) 89c
Sarah Vaughan.....	<i>It's Easy to Remember</i> (Merc. 70331) 89c

Fran Warren.....	<i>Just Friends</i> (MGM 11719) 89c
Margaret Whiting.....	<i>Moonlight in Vermont</i> (Cap. 23681) 89c
Stan Wilson.....	<i>Unique Song Stylist</i> (Cavalier LP 5001) \$2.95

Jazz Releases

Laurindo Almeida.....	<i>Quartet</i> (Pacific Jazz PJLP 7) \$3.85
Louis Armstrong.....	<i>Armstrong With Oliver's Creole Jazz Band</i> (Riverside RLP 1029) \$3.95
Mildred Bailey.....	<i>Memorial Album</i> (Columbia EP B1617) Will eventually be available as part of a series of 4 12" LPs. \$1.47
Count Basie.....	<i>The Count Basie Sextet</i> (Clef LP MGC 146). Some are available as singles and on EPs. \$3.95 (EPs—\$1.58; singles—\$1.05)
Clifford Brown.....	<i>Brown, Farmer, Swedish All-Stars</i> (Prestige LP 167) \$3.95
Art Farmer.....	<i>Jazz at the College of the Pacific</i> (Fantasy LP 3-13) \$3.85
Dave Brubeck.....	<i>New Directions, Vol. 3</i> (Prestige PRLP 164) \$3.95
Teddy Charles.....	<i>Miles Davis</i> (Capitol LP H-459). \$3.00
Miles Davis.....	<i>Vic Dickenson Septet</i> (Vanguard LP 8002) \$4.00
Vic Dickenson.....	<i>Roy Eldridge</i> (Clef MG C-150). Also available on singles and EPs. \$3.95 (EPs—\$1.58; singles—\$1.05)
Roy Eldridge.....	<i>New Orleans Parade</i> (Pax 12" LP 9001) \$5.45
Eureka Brass Band.....	<i>Stan Getz Quintet</i> (Norgran 12" LP MG N-1000). Some of these are available on singles and EPs. \$4.95
Stan Getz.....	<i>Dizzy Gillespie Big Band Concert</i> (Gene Norman Presents, Volume 4). \$3.85
Dizzy Gillespie.....	<i>Hot Mallets: Lionel Hampton</i> (Victor 12" LP LJM 1000). \$4.95 (Also available on two-pocket EPs—\$2.94).
Lionel Hampton.....	<i>An Evening with Billie Holiday</i> (Clef LP MGC 144). Some of these are also available on singles and EPs. \$3.95
Billie Holiday.....	<i>If the Moon Turns Green/Autumn in New York</i> (Clef 89108) \$1.05
Jazz at Massey Hall Vol. 3.....	(Gillespie, Powell, Mings, Roach) (Debut DLP-4) \$3.95
The Jazz Scene.....	(Clef-2) 10" LPs boxed: \$10. Picture folio of sessions: \$5.00
Jazz Workshop.....	<i>Trombone Rapport</i> (Green, Dennis, Johnson, Winding) (Debut DLP-5) \$3.95
Lee Konitz.....	<i>Konitz w. Mulligan Quartet</i> (Pacific Jazz PJ LP-10). Also on PJ EP 4-11. \$3.85 (EPs—\$1.58)
Gerry Mulligan.....	<i>George Lewis</i> (Jazzman LP LJ 331) \$3.85
George Lewis.....	<i>Shelly Manne, Vol. 2</i> (Contemporary LP C2511). \$3.00
Shelly Manne.....	<i>She Rote</i> (Clef 11101) \$1.16
Charlie Parker.....	<i>Sonatina for Piano</i> (Vanguard VRS 8003) \$4.00
Melvyn Powell.....	<i>Lighthouse All-Stars, Vol. 3</i> (Contemporary LP C2506). \$3.00
Howard Rumsey.....	<i>Package for Peggy/Leon the Lion</i> (EmArcy 16003). \$8.9
Leon Sash.....	<i>Bud Shank</i> (with Shorty Rogers) (Nocturne NPL3). \$3.85
Bud Shank.....	<i>Horace Silver</i> (contains two Sabu-Blakey sides) (Blue Note BLP 5034). \$3.92
Horace Silver.....	<i>Billy Taylor Trio</i> (Prestige PRLP 168). Some of these are also available on singles and EPs. \$3.95 (EPs—\$1.58; singles \$89)
Billy Taylor.....	

Sir Charles Thompson.....	<i>Thompson Sextet</i> (Vanguard VRS 8004) \$4.00
Lennie Tristano.....	<i>Lennie Tristano</i> (Capitol EP EAP 1-491). \$1.47
Fats Waller.....	<i>The Amazing Mr. Waller, Vols. 1 and 2</i> (Riverside RLP 1021, 1022). \$3.95
Ben Webster.....	<i>The Consummate Artistry of Ben Webster</i> (Norgran 12" LP MGN1001). \$4.95
Mary Lou Williams.....	<i>Mary Lou Williams</i> (Contemporary LP C2507). \$3.00
Lester Young.....	<i>Lester Young, Volumes 1 and 2</i> (Norgran LPS, MG N-5, MG N-6). \$3.95 <i>Tenderly</i> (Norgran 102). \$1.05

Country & Western

Eddy Arnold.....	<i>My Everything</i> (RCA 20-5698) 89c <i>I Really Don't Want to Know</i> (RCA 20-5525) 89c
Maxine and Jimmy Brown.....	<i>Looking Back to See</i> (Fabor 107) 89c
The Carlisles.....	<i>Shake a Leg</i> (Merc. 70351) 89c
Johnnie & Jack.....	<i>Oh Baby Mine</i> (RCA 20-5681) 89c
Pee Wee King.....	<i>Bimbo</i> (RCA 20-5543) 89c
Webb Pierce.....	<i>Slowly</i> (Decca 28991) 89c <i>Even Tho</i> (Decca 29107) 89c
Ray Price.....	<i>Much Too Young to Die</i> (Col. 21249) 89c <i>Release Me</i> (Col. 21214) 89c
Carl Smith.....	<i>Back Up, Buddy</i> (Col. 21226) 89c
Hank Snow.....	<i>I Don't Hurt Anymore</i> (RCA 20-5698) 89c
Hank Thompson.....	<i>Songs of the Brazos Valley</i> (Cap. LP-418) \$2.98
Red Foley, Kitty Wells.....	<i>One by One</i> (Decca 29065) 89c
Slim Whitman.....	<i>Rose Marie</i> (Imperial 8236) 89c
Hank Williams.....	<i>There'll Be No Teardrops Tonight</i> (MGM 10461) 89c <i>Memorial Album</i> (MGM LP-203) \$3.00

Classical Releases

DVORAK: <i>New World symphony</i> . NBC Symphony Orchestra, Arturo Toscanini (RCA LM1778, 12") \$5.95
HINDEMITH: <i>Das Marienleben</i> . Jennie Tourel, mezzo-soprano, and Erich Itor Kahn, piano (Col. SL196, 2-12") \$5.95
HOLST: <i>The Planets</i> . London Philharmonic Choir, Philharmonic Promenade Orchestra, Sir Adrian Boult Westminster WL5235, 12") \$5.95
HONEGGER: <i>Symphony No. 2/RIVIER: Symphony No. 2</i> . MGM String Orchestra, Izler Solomon (MGM E3104, 12") \$4.85
HOROWITZ: <i>25th Anniversary Concert</i> (RCA LM6014, 2-12") \$11.90
MOZART: <i>Divertimento, K. 334</i> . Jan Tomasow, violin, with Vienna State Opera Orchestra, Felix Prohaska (Vanguard VRS441, 12") \$5.95
PROKOFIEFF: <i>Classical Symphony/DE FALLA: Three-Cornered Hat/DUKAS: Sorcerer's Apprentice/RAVEL: La Valse</i> . Philharmonia Orchestra, Igor Markevitch (Angel 35008, 12") \$5.95
RAVEL: <i>L'Heure Espagnole</i> . Artists and orchestra of Opera-Comique, Andre Cluytens (Angel 35018, 12") \$5.95
SCHOENBERG: <i>Violin concerto/BERG: Violin concerto</i> . Louis Krasner, with New York Philharmonic, Dimitri Mitropoulos, and with Cleveland Orchestra, Artur Rodzinski (Col. ML4857, 12") \$5.95
SCHUBERT: <i>Quartets Nos. 13, 14 and 15</i> . Budapest String Quartet (Col. SL194, 2-12") \$11.90
STRAUSS: <i>Don Quixote</i> . Gregor Piatigorsky, cellist, Boston Symphony, Charles Munch (RCA LM1781, 12") \$5.95
STRAVINSKY: <i>Rite of Spring</i> . Minneapolis Symphony, Antal Dorati (Merc. MG50030, 12") \$5.95
TCHAIKOVSKY: <i>The Nutcracker</i> . Minneapolis Symphony, Antal Dorati (Merc. OL2-101, 2-12") \$13.90
TCHAIKOVSKY: <i>Violin Concerto</i> . Nathan Milstein, Boston Symphony, Charles Munch (RCA LM1760, 12") \$5.95

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Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff, except those initialed by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Louis Armstrong

★★★★ *The Whiffenpoof Song*
★★★★ *Bye and Bye*

The Rudy Vallee Cameo of Yale nostalgia has become the *Boppenpoof Song*. New lyrics will delight the Dixielanders, annoy modernist musicians and their followers—and sell a lot of copies of the record. Louis sings it with evident conviction and relish. This kind of smugness, however, becomes no one—not even the greatest jazzman of them all.

Gordon Jenkins plus chorus and orchestra are on both sides. They make *Bye and Bye* an overstuffed production number, much inferior to the older version with J. C. Higginbotham and Big Sid. The revised lyrics aren't necessarily embarrassing by themselves but they become rather cheap when sung by the musical comedy choir, most of whom, I expect, have less than a remote idea of who are Jack Jenney, Big Sid, King Oliver, and the others mentioned really were. Louis sounds fine. (Decca 29153)

Count Basie

★★★★ *Peace Pipe*
★★★★ *The Blues Done Come Back*

These two sides come closer than any yet toward giving an idea of this band's impact in person. Both are originals by Basie reedman-arranger, Ernie Wilkins. Dig the Count's Fats Wallerish opening to *Peace Pipe*. (Clef 89115)

Louie Bellson

★★★★ *Skin Deep; Loris; For Europeans Only; Phalanges; Caxton Hall Swing*

Rating: ★★

Loris is a small band side, and the pleasantest of the lot. Recorded in February of this year, it includes Don Elliott's agile mellophone, Bob Peterson (bass), Ralph Martin (piano), and Joe Puma (guitar). Latter is currently with Artie Shaw. The others are big band dates and I'm surprised the impressive personnel is listed nowhere on the record. The sidemen are Maynard Ferguson, Ray Linn, Harry Edison, Conrad Gozzo, Tommy Pederson, Hoyt Bohannon, Herbie Harper, Bob Lawson, Benny Carter, Bumps Myers, Wardell Gray, Willie Smith, Jimmy Rowles,

John Simmons, and Barney Kessel.

The arrangements unfortunately are not as impressive as the interpreters. Last two already have been reviewed (*Down Beat*, Dec. 30). Best of the big band sides is the swinging Dameron-Redman *For Europeans Only* featuring Wardell Gray. (Norgran LP MG N-14)

Art Blakey

★★ *In the Basement*
★★ *Little Girl Blue*

Art, Percy Heath, and Horace Silver are estimable men, and had they made these sides by themselves, the rating would probably have been at least two notches higher. But most of the space on both sides is taken by tenor Henry Durant, who is singularly unimaginative and whose tone is equally mediocre. He plays the lovely Rodgers and Hart *Blue* with all the sensitivity of a congressional debate on farm parity prices. (EmArcy 16007)

Beryl Booker-Don Byas

★★★★ *Paris in the Spring; I Love Paris; Last Time I Saw Paris; April in Paris; Cheek to Cheek; Making Whoopee; I Should Care; Bysed Blues*

Rating: ★★

Recorded in France, the piano sound is shrill. Most of the first side is an adequate but not very imaginatively conceived medley of songs concerned with Paris. Byas plays forcefully well on the second side and Beryl sings pleasantly on *I Should Care*. Good rhythm support all the way by Bonnie Wetzel and Elaine Leighton. It is becoming increasingly clear that Beryl, while a swinger and often stimulating, is not yet a major jazz pianist. She's good and is almost always worth hearing, but the mark of distinctive individuality is too seldom apparent. (Discovery LP DL 3022)

Paul Bley

★★★★ *Opus 1; Teapot; Like Someone in Love; Spontaneous Combustion; Split Kick; I Can't Get Started*

Rating: ★★

Recorded in October, 1953, these are actually the Canadian pianist's first American sides though the EmArcy single was released first.

On this well-recorded session, Bley is formidably backed by Charlie Mingus and Art Blakey. The first two originals are his, the third he wrote with Mingus, and the fourth (*Split Kick*) is by Horace Silver. I think, by the way, we can do without titles like *Teapot* for a few decades. These are more impressive than the EmArcy sides.

Though there's still some stiffness, Bley displays more freedom and intensity of swing. Again there is his firmly integrated conception and though he is a modernist, he is not too self-consciously cool to get movingly funky at times (e.g. *Combustion*). An interesting example of the freshness of his imagination is what he does to *Started*. (Debut DLP-7)

Don Byas

★★★★ *Laura; Somebody Loves Me; Old Folks; Riviera Blues; Smoke Gets in Your Eyes; I Cover the Waterfront; Talk of the Town; A Pretty Girl Is Like a Melody*

Rating: ★★

Recorded in France by expatriate Byas who's been there since 1946. Reproduction-wise, it's the best of his we've had since he left. Don is accompanied only by a rhythm section, whose names are not given. Don's big tone, good beat, and sturdy (if rarely very exciting) idea patterns are extensively illustrated here. He also reminds us of the continuing viability of the Hawkins tradition of tenor saxing. (Norgran LP MG N-12)

Canadian All-Stars

★★★★ *Hello, Young Lovers; Takin' a Chance on Love; Billy Boy; Things We Did Last Summer*

Rating: ★★

The Canadian All-Stars are Al Baculis (clarinet), Yvan Landry (piano), Harold Gaylor (bass), Billy Graham (drums), and Gordie Fleming (accordion). The accordion-clarinet voicing is interestingly unusual and there's a sound beat and good conception all around. I hope they record again with more challenging, less tight arrangements and with more attention to a wider range of tempos and dynamics. (Discovery EP 16)

Serge Chaloff-Boots Mussulli

★★★★ *You Brought a New Kind of Love to Me; Zoot; Oh, Baby; Love Is Just Around the Corner; Easy Street; All I Do Is Dream of You*

Rating: ★★

Good to have Serge aboard again. With him is ex-Kenton altoist, Boots Mussulli, who's been working at Kenton road manager George Morte's club in Leominster, Mass. Rhythm section has Russ Freeman, bassist Jimmy Woode, and drummer Buzzy Drootin. Serge's functional arrangements of all of these are awingingly compact and uncluttered. I don't know how consistent Serge is in live performance these days, but as of this record, he cuts Mulligan in vitality and in his ability to convey a somewhat more extended range of feeling.

Mussulli has, so far as I can

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Vol. 5—*Isn't This a Lovely Day?; In a Sentimental Mood; Have You Met Miss Jones?; Stompin' at the Savoy; Taboo; Without a Song; My Last Affair.*

Rating: ★★★★★

Norman Granz has been responsible for a number of significant events in the history of recorded jazz. Among them was the series of extended excerpts from his JATP concerts—one of the first indications of the potentials of the LP for jazz. Also uniquely valuable was the adventurous collection, *The Jazz Scene*, on which a number of leading jazzmen were allowed to record what they wanted to with no regard for commercial restrictions.

It was with this set that Granz also issued the best portfolio of jazz photographs ever made available in one set. Then came *The Astaire Story*, an album I've increasingly found to be of constant pleasure and a superb aid to relaxation.

Granz now has released another important record achievement—the first five volumes of *The Genius of Art Tatum*. For the first time, Art has wide-ranged freedom to illustrate fully why he is so awesomely respected by about every jazz pianist of stature—and a number of classical artists as well.

Previously, not only was the conventional three-minute limit hostile to Tatum's desire to build variation upon variation until he was satisfied that he had thoroughly explored a tune; there was also the restriction of a recording studio with the methodical, time-heavy requirements that inhibit most jazzmen.

By recording Tatum with no rigid time limits either on the record or in the time of preparation to record, (Art decided when he was ready), Granz has captured the best of Tatum yet on record.

There's no point in subjectively pointing out favorites in the first five volumes. Even though Art still has a frequent tendency to overembellish—probably because of the enormous technical ease and knowledge of the piano he has so readily at hand—these sides are major jazz performances and bear many rehearsals.

The set can be bought in a boxed package for \$25 that includes four 9" x 11" photographs of Art suitable for framing. Single LPs can be bought individually at the usual price of \$4.95. (Clef 5 12" LPs, MG C-612, C-613, C-614, C-615, C-618).

—nat

recall, never sounded better on records. He has good tone, warmth, and imagination. Recently signed for the *Kenton Presents* operation at Capitol, Boots could become an important star. Rhythm section is first-rate. Freeman sounds freer here than with Baker, and he always swings. Woode and Drootin, both of whom backed Sidney Bechet on earlier Storyville sets, show how adaptable really outstanding musicians can be.

Since I fully agree with all of the philosophical observations in George Wein's notes, I recommend your reading them over your record dealer's shoulder whether you buy the LP or not. (Storyville LP 310)

Buddy DeFranco

★★★★ *Tenderly; Lover Man; Deep Purple; Yesterdays; If I Should Lose You*

Rating: ★★

The full title of the album is *Pretty Moods by Buddy DeFranco* and that's a fair enough description of what happens. Buddy is backed by Bobby White (drums); Sonny Clark (piano), and Gene Wright (bass). Nothing in the set is especially memorable though it's all well played and Buddy's taste, in general, is admirable.

He does show an occasional tendency to anthologize—including bits of other songs as part of his series of variations—that I've rarely appreciated no matter who does it. Some of the codas are particularly charming; *Yesterdays* is taken up tempo for a change; and I liked *Lose You* best of all the sides. For

me this is like listening to Sibelius. I respect it, but I'm not especially moved. I'm much more impressed by the David Stone Martin cover. (Norgran LP MG N-16)

Kenny Drew

★★★★ *Bluesville; Angie; I Can Make You Love Me; Many Miles Away; Beautiful Lady; I'll Remember April*

Rating: ★★

After hearing many of his brief solos with Buddy DeFranco and his rather impressive solo debut on Blue Note (LP 5023), I had expected more of this second Drew solo set. He swings, all right, and his conception, while not outstanding, is mature and usually quite interesting. But on sides like *Angie* and *Love Me*, he rambles in a romantic haze with a somewhat less than unerring sense of structure.

He also depends too much on arpeggios for connective purposes in *Love Me*. As of this record, he's at his best on middle and up-tempo, and even there, though he's "good," as the notes say, there are several who are better in terms of sustained solo inventiveness. (Norgran 12" LP MG N-1002)

Roy Eldridge

★★★★ *When It's Sleepy Time Down South*

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Jazz Reviews

(Jumped from Page 13)

old Cootie Williams' version. *South* again shows Roy's roots in the trumpet tradition that goes back to Louis and beyond. Some of the cooler ones could listen to these and receive a valuable lesson in jazz communication and in the importance of tradition with respect to the individual talent, no matter how individual. (Clef 89116)

Roy Eldridge-Zoot Sims

King David; Wrap Your Troubles in Dreams; The Man I Love; Easter Parade; Wild Driver; Undecided; The Heat's On; Goliath Bounce

Rating: ★★★★★

Recorded in Paris in 1950 and 1951 (I'm guessing on the dates), Zoot is on three sides, Dick Hyman and Shaughnessy are on four; bassist Pierre Michelot on five, and Jerry Wiggins, Kenny Clarke, Don Byas, Claude Bolling, Guy De-Fatto, and Armand Moletti on one apiece. The rating is for Roy who is excellent all the way despite occasionally erratic rhythm support. Recording is good for jazz cut in France except for *The Heat's On*. (Discovery LP DL 2009)

Rolf Ericson

Miles Away; How High the Moon; Conversation; Perdido; Strike Up the Band; The Nearness of You; Lullaby in Rhythm; Git Straight

Rating: ★★

Title of the album is *Swedish Pastry*, and the cake is stale. Rolf uses (with some alternation) Arne Domnerus, Gosta Theselius, Rolf Blomquist, Lars Gullin, George Vernon, Gunnar Svensson, Reinhold Swennson, Yngve Akerberg, Simon Brehm, Jack Noren, and Svan Bollhem. The recording itself could have more presence; the arrangements are largely banal; only Domnerus solos with distinction, and even he sounds as if he's going through the motions on occasion. Ericson is competent but never at all distinguished on these. There are a good many better Swedish sets than this LP. The notes contain two debatable statements—one is that Theselius is a "brilliant" arranger. The other says that "the juiciest plum the jazz orchard can offer" is a job with Stan Kenton. (Discovery LP DL 2008)

Slim Gaillard

I Can't Give You Anything But Love; You Goofed; Make It Do; This Is My Love; I'm in the Mood for Love; Yo Yo Yo; Chicken Rhythm; Go, Man, Go

Rating: ★★

Full title of this amiably antic set is *Slim Gaillard and his Musical Aggregations Wherever They May Be*. The ubiquitous Slim is a keen albeit sardonic businessman, and he's a good draw wherever he appears. Unfortunately, since he has chosen to be primarily an offbeat Victor Borge, Slim is much more effective visually than on records. Several musicians believe that Slim potentially could be a wailer—instrumentally or vocally—if he cared to. But he seems to be secure in the easier pattern he prefers—sardonic, show-wise charm. But it doesn't make for continued aural pleasure on records. (Norgran LP MGN-13)

Dizzy Gillespie

★★★ *I Cover the Waterfront*
★★★ *I Don't Know Why*

Two solos recorded by Dizzy in France. Personnel isn't listed but it sounds like Bill Graham on baritone. Both are acceptable exercises

but are not indicative of Dizzy at his best. He sounds kind of listless, but they're worth a couple of run-throughs. (Royal Roost 591)

Paul Gonsalves

★★★ *Don't Blame Me*
★★ *It Don't Mean a Thing*
Duke Ellington's tenor, Paul Gonsalves, heads a small band including Chubby Jackson, Julian Mance, Clark Terry, Porter Kilbert, and E. Miller (this business of just the first initial on labels is annoying). *Don't Blame Me* is all Gonsalves—competent but uneventful. Not much happens on the other side either. It swings, but the arrangement is very tired indeed. The competition is too active these days for routine sides like these to be expected to sell. (EmArcy 16008)

Benny Green

★★★ *I Wanna Blow*
★★★ *People Will Say We're in Love*

Benny fronts his regular small combo—Billy Root (tenor), Cliff Small (piano), Ike Isaac (bass), and Jerry Segal (drums). On the first, Benny blows well but his protégé, Root, is lacking in originality of ideas and individuality of tone. The side does swing enormously, and is worth digging for that. Benny is heard all too briefly in a solo capacity on *People*. Too much of that side is devoted to an overly routinized trombone-tenor voicing. (Decca 29152)

Illinois Jacquet

Sittin' and Rockin'; Mean to Me; Boot 'Em Up; Moo; Hippity Hop; Lazy Blues; What's the Riff?; Blues in the Night; Where Are You?; Fat Man Boogie

Rating: ★★★★★

Among the various sidemen (none is listed) on these sessions are John Collins, Art Blakey, Joe Newman, Russell Jacquet, Johnny Acea, Lee Abrams, Lionel Gaskins, Oscar Moore, Red Callender, Sir Charles Thompson, Al Lucas, Shadow Wilson, and Hank Jones. As for Illinois, he is most of the time creditable but not memorable. He swings, but in conception, he just isn't of the first rank. But he's a professional, and I respect professionals. (Clef 12" LP MG C-622)

Hans Koller

Up from Munich; All the Things You Are; Melancholy Baby; Beat; Hans Is Hip; I Cover the Waterfront; Jutta Is Hipp; Stompin' at the Savoy

Rating: ★★★★★

Four of these already have been issued as singles. Koller, the Austro-German Stan Getz, is well worth hearing despite the fact that he is largely derivative at this stage of his career. Jutta Hipp, whose beauty and musicality have bewitched several American travelers through Europe, is a pianist of great potential. On these sides, she is often more fleet than creatively original, but I have heard other records which indicate she continues to evolve considerably.

I liked best Jutta's abstract arrangement of *Savoy*, the simply contrapuntal open and close of *All the Things*, and the exactly expressive *Beat*. Jutta herself always has that rare piano lyricism of a Bengt Halberg and comps very intelligently. Good rhythm support by Franz Roder (bass) and Karl Sanner (drums). (Discovery DL 2005)

Gene Krupa

★★★ *This Can't Be Love*
★★★ *Don't Be That Way*

Gene's current trio has Eddie Shu and Teddy Napoleon on piano. Shu restricts his flexible talents to tenor this time. He's better than

usual except for some lapses on *Way*. Like the Jacquet sides, these are professional, but that's about all I can say for them. I know in my own case I'll never replay them. (Clef 89114)

Abe Most

Daddy-O; Dew Drop; Blue Grass; What's Up?

Rating: ★★★★★

A swinging session by the Les Brown, Tommy Dorsey alumnus who is now solo jazz clarinetist at 20th Century-Fox. Personnel includes Paul Smith, Tony Rizzi, Herbie Harper, Joe Mondragon, Alvin Stoller (drums), Carlos Vidal (congo drum), and Mike Pacheco (bongos). Aside from the wailing rhythm section, there is a heavy touch of artifice on the melodic and harmonic structure of these sides.

The arrangements are well enough built but are more clever than creative. Most is a good clarinetist but on the basis of these, not an outstanding jazzman. His tone, for one thing, has a tendency to be thin. It might have helped break the front line brittleness if trombonist Herbie Harper had been given more solo space. (Trend EP TE 511)

Charlie Parker

Now's the Time; I Remember You; Confirmation; Chi Chi; I Hear Music; Laird Baird; Kim; Cosmic Rays

Rating: ★★★★★

Bird's best session in some time and one of the best recording jobs he's been given. His thoroughly outstanding accompaniment is by Max Roach, Percy Heath, and Al Haig. All six of the originals are Parker's. Not all these are Bird at his most stratospheric, but there's enough superior work to make this one of the improvisatory highpoints of the year—particularly with the added premium of solos by the other three. Dig especially Roach's kaleidoscopic drum breaks, but don't miss Haig or Heath either. When Bird is right, to follow his blazing idea patterns is one of the greatest kicks in jazz. (Clef LP MG C-157)

Bernard Peiffer

Caravan; Jalousie; Sometime; I'm Happy; Hit That Jive, Jack; Jingle Bells; Almost Like Being in Love; On the Champs Elysees; Lisa

Rating: ★★★★★

After all the advance accolades, this first solo recital available here by the prominent French pianist is disappointing. The man is certainly an eclectic—there are strains of Garner, Bud, Peterson, Shearing, and even the Waller-James P. tradition. But where is Peiffer's own style? He does swing, but there is also some stiffness and a degree of self-consciousness.

He also tends to be overly percussive at times, and he frequently likes to indulge in dazzling pyrotechnics. I expect he may be visually quite impressive, but on record, he comes on like an anthology. His accompanists are bassist Pierre Michelot and drummer Jean-Louis Viale. Balance for bass and piano could be better. First two bands are for piano alone. (Norgran LP MG N-11)

Flip Phillips

Cottontail; Blues for the Mid-ets; If I Had You; What Is This Thing Called Love?; Singing in the Rain; Someone to Watch over Me; I'm Putting All My Eggs in One Basket; Gina

Rating: ★★★★★

A pleasant collection with—hosanna!—full personnel on the cover. Flip is tasteful on the ballads, swings on all, and is at ease no matter what the tempo. He is not a jazz giant, but he knows what he's doing all the time and he's always trying to communicate what he feels. He doesn't tilt at mirrors. I could wish for more exciting conception, but this is a quite serviceable collection. (Clef LP MG C-158)

Oscar Pettiford

The Pendulum at Falcon's Lair; Tamalpais; Jack, the Fieldstalker; Stockholm Sweetnin'; Low and Behold

Rating: ★★★★★

Oscar's excellent sextet includes Phil Urso (tenor), Julius Watkins (French horn), Walter Bishop (piano), Charles Mingus (bass), and Percy Brice (drums). Oscar blows cello on all but *Tamalpais* whereon he plays bass. The French horn-tenor-cello voicing creates a rich sonority and accordingly, a mellow mood all the way. It is good to hear the too rarely recorded Urso again, and Watkins horn has never sounded better on records.

Noteworthy is the lovely hymn to a San Francisco mountain, *Tamalpais*, and Oscar's blue cello on *Low and Behold*. The other sides are also meritorious and swing with a will—and the vigor to fulfill the will. Mr. Pettiford is, as usual, superb. The envelope contains an interesting biographical sketch of Oscar. (Debut DLP-B)

Paul Quinichette

★★★ *P. Q. Blues*
★★★ *Bot, Bot*

No personnel listed on these. *Bot* is a competent but hardly stimulating jumper. The blues is set in a dull arrangement and never breaks free. This was originally recorded for Mercury but never was released until now. (EmArcy 16009)

Joe Roland

★★★ *Ravel's Bolero in Mambo*
★★★ *Poor Butterfly*

Joe Roland's quintet has Dan Martucci (bass), Sammy DiMario (piano), Jose Mangual (bongos), and Luis Miranda (conga drums). The *Bolero* adapts itself without strain to the mambo beat and at three minutes, I find the composition for once just the right length. Those of you old enough to remember *Myrt and Marge* probably never expected to hear its theme song with a Latin American beat, but the *Butterfly* unfolds pleasantly. Nothing particularly startling here, but it's all sound musicianship. (Secco 4147)



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Artie Shaw

Vol. 1: Sequence in B Flat; I've Got a Crush on You; The Sad Sack

Vol. 2: Sunny Side Up; Autumn Leaves; When the Quail Come Back to San Quentin; Tenderly

Rating: ★★★★★

★★★ *Sunny Side Up*
★★★ *Imagination*

The personnel of the Gramercy 5 when this was recorded included Hank Jones (piano), Tal Farlow (guitar), Joe Roland (vibes), Tommy Potter (bass), and Irv Kluger (drums). Joe Puma has since replaced Farlow and Roland left without replacement. All of these are quite pleasant and undeniably professional. Shaw is at his best on ballads where he operates with considerable taste and a warm tone. His sidemen are all expert.

Yet I get no sense on any of these sides of any elation in the performance of any one involved—except Jones on occasion. It's a job to do and everyone does it well. But the fire and adventurousness of first-rate jazz are missing. The records do make for undisturbing background though—like music at the Embers, for example. All of the sidemen, by the way, have sounded much more inspired in other contexts. The single *Sunny Side* is a shortened version (by slightly more than half) of the one on the LP. (Clef LPs MG C-159, C-160; Clef 89117)

George Shearing

Tiempo de Cencerro (1 and 2); Caravan (1 and 2)

Rating: ★★★★★

★★★ *I've Never Been in Love Before*
★★★ *Mambo Inn*

George is really on a Latin American kick these days. On the earlier LP (half of which was reviewed in Jan. 13 *Down Beat*), Candido is the conga drummer on *Tiempo* and presumably on *Caravan* also (this EP gives no personnel at all). The single has the most recent Shearing recruit, Armando Peraza, on bongos and conga drums as well as Al McKibbin, Bill Clark, Jean Thielemans and then-Shearingite Cal Tjader. By contrast with sections of the EP, the single *Mambo Inn*, is rather attenuated rhythmically. The reverse of the single is a pleasant, characteristically overpolite ballad reading. Not Latin American, for a change, it has a bit of an 18th century feel. Haydn with money. (MGM EP X1088; MGM 11754)

Sylvia Syms

★★★★ *Comes Love*
★★★★ *Paradise*

Sylvia finally got herself the (Turn to Page 16)

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COUNTERPOINT

By Nat Hentoff

I am delighted to announce that what I feel is the first major study of several of the musical elements of jazz has just been published in France. The author is André Hodeir,

and the title is *Hommes Et Problèmes du Jazz* (Au Portulan, Chez Flammarion, 650 francs). Hodeir, I believe, is the most capable observer in the brief history of jazz criticism, and I am personally much indebted to him for many insights.

Hodeir is that rare music critic—a man who is a musician, a musicologist, and a human being of unusual breadth of knowledge in many fields and of great understanding. Before turning to composition and critical writing, Hodeir worked as a sideman with several prominent French jazz musicians.

He was graduated from the Paris Conservatory of Music, winning three first prizes—in harmony, fugue and the history of music. Later he became the youngest member of the prize-awarding jury there. Among his compositions has been the remarkable score for the prize-winning French documentary on life beneath the sea, *Autour D'un Récif*. Recently, among other things, Hodeir has been working on the first jazz-based experiments in "musique concrète."

Highest Criteria

As a critic, Hodeir's articles in the magazine, *Jazz-Hot* in the last few years have set the highest criteria of jazz writing ever reached. As pianist Bernard Peiffer says in his preface to the book, Hodeir has emphasized the musical fact in writing. "Criticism with him," said Peiffer, "ceased to be the lyrical affirmation of personal preferences proceeding from doubtful taste."

Hodeir, of course, does have his definite preferences and dislikes, but they are based on as empirical grounds as possible. And when you disagree with him, as I sometimes do, the discussion can at least be carried on a sound musical basis, not on shouting emotionalism. Or, as Peiffer also points out, too much jazz writing before Hodeir's had been promulgated in a tone somewhere between that of the Bible and an election speech.

Later this summer, I hope to devote one or more columns to quotations from the book. I also hope that an aware American publisher soon will provide for an English translation of the volume. Meanwhile, if you read French, pick up on it. I don't accept all of it yet, but in general, it sets a goal for all future writers on jazz. And there is no American book remotely equal to it in depth and skill. Even with the inherent limitations involved in seeing the main jazz scene from a distance, Hodeir has topped the field.

Ramsey Work Done

In the U.S., Fred Ramsey Jr. recently completed a valuable project for Folkways records. The result is 11 12" LPs that provide the best anthology introduction to jazz available on records. Beginning with *Jazz Vol. I, The South*, edited by Charles Edward Smith, the series includes sets on:

Prejazz religious and secular jazz roots; the blues; New Orleans; jazz singers (from Louis to Leo Watson); Chicago (the originals from New Orleans and the second liners); New York (1922-1934); big bands (1924-1934); piano (from Jelly Roll to Tristano); boogie woogie and jump and Kansas City, and a final *Addenda, No. 11* that ranges from *Ory's Creole Trombone* to *Groovin' High*.

Actually, the series is richest on the backgrounds of jazz up to the mid-30s. Although there are some representative selections of jazz after that, including close previews of the present scene, this collection is most valuable as a base from which any listener can gain a deeper understanding of the evolutionary achievements of contemporary jazz and the essential tradition on which it is based.

Full personnel is given for all sides, and most of the albums have fairly extensive notes. Volume II includes a complete index of artists and titles for the whole series. There is even a separate index of artists by instruments.

Ramsey estimates that 162 different titles are included, and certainly the list of artists comprises an impressive percentage of the men and women whose lives have embraced and become part of the living history of jazz.

Each volume of the series can be bought separately. I do not imagine that a similar opportunity to obtain so compactly exciting an anthology will occur for many years. And congratulations are particularly due Moses Asch, director of Folkways. If you want a startling experience, look through a Folkways catalogue. This man is the most creatively far out a&r man in the history of recording.

Brown, Basie To Blue Note

Chicago—The Blue Note, Chi's leading jazz spot, has lined up the rest of its summer fare, setting the Les Brown and Count Basie orchestras for the middle and end of August.

The two bands are the first large groups that the Note has used since reopening early this year. After the current Louis Armstrong booking, the Gene Krupa trio headlines starting July 28 for two weeks. Brown is in for only one week, beginning Aug. 15, and Basie starts his two-weeker Aug. 25.

Manager Frank Holzfiend also announced that the club has dropped its cover charge and has converted the terrace part of the 600-seat room to a section for youngsters. No liquor is to be served there, and a \$1.65 soft drinks minimum is in effect.

Jazz Reviews

(Jumped from Page 14)

right accompaniment and the result is her best record yet. Johnny Richards' unlisted combo for the date included Al Cohn, Kai Winding, baritoneist Danny Banks, Don Elliott, Clyde Lombardi, drummer Jim Campbell, and pianist Eliot Eberhard. *Paradise* is the better side except for Sylvia's corny coda which is totally out of context. Dig especially the breaks taken by Al and Kai on the side, as well as their solos on the side, and Al's chorus on *Comes Love* is also good. (Atlantic 1033)

Sir Charles Thompson

Swingtime in the Rockies; Honeysuckle Rose; These Foolish Things; Sweet Georgia Brown

Rating: ★★

Sir Charles is joined with sure rhythmic skill by Freddie Greene, Walter Page, and Jo Jones. While he made his reputation during the hop era, Sir Charles' roots are also in the Basie-Waller idiom. There are marks of both in these performances, and throughout there is Sir Charles' own relaxed beat and unhurried phrasing.

But whereas Sir Charles is an invaluable rhythm section pianist and often very effective on brief solos, he lacks the invention to

Safranski Still Tops With Jazz Fans

By Nat Hentoff

New York—When Ray Brown edged out Eddie Safranski last year to win the bass chair in the *Down Beat* poll, it was the first time since 1947 that Eddie had to yield first place.

But the most remarkable aspect of his reign was the fact that for almost five years now, Eddie has been an NBC staff musician and during this time has not been active on the jazz scene. That he finished as high as second in the 1953 balloting, therefore, is added tribute to the cumulative power of his accomplishment when he was in the jazz foreground.

Safranski, in fact, has become more than a staff musician at NBC. He leads his own unit on the early morning Allyn Edwards radio show and heads the trio for the Kay Armen hour on Thursday. Eddie also has been leader on the *Channel 4 Spotlight* afternoon half hour which is going off for the summer.

The omnipresent Safranski can be heard further on NBC's four-hour *Road Show* Saturdays, and on a free-lance basis, he's been a regular member of the band on Fred Allen's *Judge for Yourself*, *The Eddie Fisher Show* and Herb Shriner's *Two for the Money*.

Recording Sessions

Add to this scores of recording sessions in the last few years with orchestras and vocalists such as Nelson Riddle, Axel Stordahl, Neal Hefti, Gordon Jenkins, Peggy Lee, Patti Page, Eddie Fisher, Frank Sinatra, Georgia Gibbs, and you get an idea of how extensive Safranski's activities are.

Eddie soon will be a featured recording artist as well. Victor has signed him and the group he heads on the Edwards program (Mundell Lowe, guitar; Dick Hyman, piano and organ, and Don Lamond, drums).

For this NBC background to breakfast, Eddie has to awaken at 5 a.m. five days a week. "For a few weeks, it was hard getting used to rising at a time when I used to go to bed," Eddie says. "But now all of us are accustomed to it, and we actually enjoy being up that early. What I'm still not able to get used to is going to bed early, but that will come, too."

Eddie shakes his head when asked whether he finds studio work

sustain an entire LP by himself. What makes this, then, more memorable than his playing is the recording skill of Vanguard's engineers. Here you can hear how clearly integrated the old Basie rhythm section was. One way, accordingly, in which this LP might be of especial value is for use by a young hornman who'd like to practice with records.

If he can make it with this rhythm section, he'll learn a lot about what makes jazz move. Sir Charles' variation at the close of *Honeysuckle* recalls the fine Earl Hines' recording of *Through for the Night* some years ago for Keynote. I should also note that the most distinctive number here is Sir Charles' thoughtfully tender *Foolish Things*. (Vanguard LP VRS-8006)

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New Sounds

Bloomington, Indiana



From l to r are: Sandy Stewart, featured vocalist; Dick Hyman, piano; Mundell Lowe, guitar; Don Lamond, drums; Eddie Safranski, bass.

monotonous after his days on the jazz scene. "Not with the kind of work I'm doing," he asserts.

"Like on the morning show, I pick my own tunes and write my own arrangements with Danny Hurd assisting me on what I can't handle. And there's always the variety of work a staffman has to do. That's why a man who wants to get on the staff (that includes drummers) has to be well schooled, know harmony and theory thoroughly, and be able to take direction quickly because there are often a lot of last-minute changes."

"A reedman," Safranski continued, "must be able to double on more than one instrument, the more the better. Similarly, they often look for pianists who can also play organ. And the staff is being filled out these days—now that the NBC Symphony has been disbanded—on the basis of versatility, which is why a number of dance band veterans are being hired. A staffman, then, has to be able to play classical as well as jazz."

Eddie is his own best example. During the 1952 season, the Stan Kenton alumnus played in the NBC Symphony under Toscanini.

"Walking into rehearsal, I was nervous, hoping I wouldn't goof," he said. "But after seeing him conduct, I became aware that he had the most perfect conductor's beat and was easier to follow than any conductor I'd ever played under—aside from the fact that he's very inspiring."

"His pattern is definite. With Toscanini you know when one beat ends and the next begins, whereas some other conductors use a circular motion and bring one beat in with the next. Then there's his complete knowledge of scores; he

conducts from memory but knows the tiniest cue."

With experience in both classical and jazz perspectives, Eddie is another of the growing number of musicians who are experimenting in the use of more form in jazz.

"Billy Bauer, who's also on the NBC staff, and I have been working on an idea of swinging a Bach fugue," Safranski said. "We play two lines and then dub in the extra tracks. It has a definite format and still has a beat and swings."

Eddie intends never to lose contact with jazz entirely and eventually may participate more actively in the jazz scene. But since his main reason for leaving the road was that his daughter had become of school age and he wanted to be with his family, Eddie's main vocation for some time will be in the studios.

"But I still follow jazz," he added, "and I have a record collection that doesn't stop. I also hope to have a *Jazz Showcase* soon on NBC radio on Saturdays. Under the plan, I'll head the basic unit, and we'll feature the leading jazz stars in town each week. By the way, I got this in the mail a few days ago."

It was a notification from one of the leading national magazines in Germany, *Gondel*, informing Eddie that he had finished first in their 1953 jazz poll (international division).

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The Blindfold Test

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Connee Never At Loss For Words On New, Old

By Leonard Feather

It was a pleasant and enlightening task to act as Connee's personal Boswell. Miss Boswell, the New Orleans songbird, is the type or rara avis who can ad lib almost indefinitely on any subject.

Confronted with records by girl singers, some talented youngsters who have emerged in recent years, Connee was never at a loss for words. As usual, she was given no information, either before or during the test, about the records played for her.

The Records

1. Kay Starr. *The Man Upstairs* (Capitol).

I'm crazy about Kay Starr. I like almost anything she does. This particular record, I don't think it'll come up to being another *Wheel of Fortune* . . . Some years ago, I took a show on the road which included Joe Venuti's band, and the girl singer in his band was Kay Starr.

Since I was taking the show on tour, Joe thought perhaps I wouldn't want a girl singer in his band; they tell me that when a girl singer is the star of her own show on the road, they try to avoid having other girls sing in the show.

I told Joe by no means to consider not having the girl singer on the show; so it was arranged that we'd leave on such and such a date; I met Kay and heard her sing and talked to her. Kay was a little heavier then. One of the things I advised her to do right away was thin down a little bit.

She wasn't singing the type of song she does now and wasn't throwing her voice quite the same way. She had that certain something that she has today, but it was just a little more in the background.

I don't want to imply that I'm taking credit for anything; all I did was advise her not to try to croon but to sing a ballad right out in her own style. And I advised her either to look for new blues numbers or dig out some of the old ones and to really give out. I had a piano in the dressing room, and we ran over some of the old blues I used to do, and I told her this was the kind of song I felt she should use.

The rest is history. She sounded great to me then and sounds even greater today . . . I would give



Connee Boswell

this particular record three stars.

2. Sarah Vaughan. *Linger Awhile* (Columbia).

I'm a little confused . . . I thought it might be Ella Fitzgerald, but in my humble opinion, Ella usually sounds a lot better than that. If it isn't Ella, it might be Sarah Vaughan.

I'm not too keen on that. I like weird things, but this particular one kinda mixes me up. Of course, this is the first time I've heard this. Often you'll hear a tune—I've found this with many Cole Porter tunes—and you say huh, maybe; and you hear it a few more times, and you think it's great. But on a first hearing it doesn't impress me. I'd give it about two.

3. June Christy. *The First Thing You Know You're in Love* (Capitol).

It's the first time I've heard this one, too. The voice is familiar; it rings a bell. First I thought it was Margaret Whiting. Then I thought it might be Doris Day, but then at the end, the way she said "in love," there was something about it that . . . could it be June Christy?

Oh! You want me to say what I think of it first! This sounds like a very cute record, and I'd say it has a chance. What does four stars mean? I think on a first listening I'd say four stars.

There's only one thing that might stop this from being a big song . . . ordinarily songs that are big on records are usually big in

sheet music, too, and I've found that people who buy the sheet music and put it on the piano and try to play it, and can't sing it in a relaxed way, usually won't buy that song.

You almost have to be a professional singer to be able to grab a breath at the right spots in this song; an amateur might grab a breath in the middle of a two or three-syllable word. But I'll give it four.

4. Felicia Sanders. *Jole John* (Columbia).

Somehow I can't place that voice. All voices sound a little bit familiar—either you've heard them before or they sound like someone you have heard, but this one . . . give me a hint; what label? . . . You won't tell?

I don't mean this to sound insulting, but the tune sounds like a third road company to *Jambalaya*. This song may have a story, but I wasn't able to catch it. I don't know whether I got the story the first time I heard *Jambalaya* either, but you could kinda dig what they were talking about.

Offhand, I'm not too keen on this. It's done in a nice style, but I don't think the tune is there, and the young lady who's doing the singing, her voice isn't separated from the band enough to tell whether she's doing a good job or not. I would say that whoever it is, she's capable of sounding better and having a much cleaner record than what just circled my shell-like ears. I'd give it two.

5. Helen Merrill. *Alone Together* (EmArcy). With Johnny Richards Ork.

It sounds like Peggy Lee; it must be her, isn't it? I've heard Peggy sound much better. There's a little work put in the arrangement. Some spots sound pretty to me.

I love weird music; for many years I've been a great fan of Duke Ellington's work, and I also like Stan Kenton, and that's not exactly what you'd call *Three Blind Mice*. But sometimes an arrangement sounds as though an arranger was attempting to get an effect, and in doing so it didn't sound natural. This arrangement, in spots, hits me that way.

As I say, if it is Peggy, I've heard her sound much better. I don't particularly care for this. Two stars.

6. Merle Stevens. *Three Coins in the Fountain* (MGM).

I'm not too familiar with that voice. That wouldn't be the girl on the Garraway show, would it? . . . I think this tune is very pretty. The lyric sounds good, but I didn't quite get what it meant, listening to it the first time.

First I thought it was going to be a triangle, where one girl drops the coin and the two boys are

FEATHER'S NEST

By Leonard Feather

One important aspect of the narcotics problem is the unending confusion that exists in the mind of the public concerning marijuana and heroin. To many of us who saw the

television dramatization of *Really the Blues*, there was a hollow laugh to be derived from the scene that showed Jackie Cooper, as Mezz Mezzrow, undergoing withdrawal agonies in his pitiful efforts to break the marijuana habit.

The script writer, who must think a reefer is something you stick in your arm, had telescoped the marijuana chapters of the book into the passage that described how Mezz broke the opium habit.

Let's get one thing straight before we go into further details. Marijuana is a narcotic. Though the habit it forms is mental rather than physical, as opposed to the heroin habit, marijuana remains just as illegal, just as potentially dangerous, as any other dope. One stick of it can land you in just as lonesome a jail as a pocketful of heroin capsules.

Started On Marijuana

Moreover, if you talk to any 100 junkies, chances are you will find 90 of them started out as marijuana smokers and proceeded to the stronger stuff when the kicks from marijuana no longer seemed powerful enough.

Smoking marijuana is thus perilous not only in itself but for the even greater dangers to which it leads. It is scary, too, in that its use involves contact with the underworld scum which peddles it. Many of this element also sell heroin and are eager to convert every customer to more permanent and expensive vice.

There have been many conflicting reports through the years concerning the effects of marijuana. The LaGuardia commission in New York, and more recently Dr. Bergen Evans in Chicago, who tried to minimize its dangers, could have both in love with her, but then I listened again, and it didn't seem to have that meaning.

The girl sounds a little like Georgia Gibbs in spots. I like her, and I like the record. I'd give that one four; it's very beautifully done.

7. Teddi King. *If I Never Entered My Mind* (Storyville). Comp. Rodgers and Hart, 1940.

I can answer this one fast, Len. I don't like this one.

Ordinarily, where I only have a chance to listen one time through and have to pass an opinion (I can't think of anything more difficult to do), I at least expect to be able to say the title of the number I've just heard. I listened

stressed the vital detail that whether you are the physical type who can smoke it for 30 years with no apparent deleterious effects or whether you are so constructed physically or emotionally that one puff sends you on an insane rampage, the fact remains in either instance that it is against the law to use it.

Any musician violating this law is subject to expulsion from the AFM just as surely as if he had been found with a hypodermic full of heroin.

Another hollow laugh can be found in the self-righteous speeches of a knot of musicians who are the loudest in decrying the junkies (this means heroin addicts, ma'am, not marijuana smokers) even though they themselves consume quantities of marijuana.

To them, there is a firm line between themselves, the reefer smokers, and those despicable junkies. It doesn't occur to them that federal agents would recognize no such line.

It is a depressing reflection of the ghastly impact heroin has made on jazz that marijuana is now often thought of not merely as a lesser evil but as no sin at all.

In a recent list of musicians held up as examples of propriety and decent, clean living (in a story attacking junkies), I found almost half the names were those of persons who are or were marijuana users. No more significance is attached to this than if they accidentally had passed a red traffic light.

It's true that dozens of top stars are listed on police blotters. And it's true that the only withdrawal pain you suffer, after being arrested for possession of marijuana, is that attendant to withdrawal from society into the clink. But, man, who wants it?

I repeat—the next time you hear someone call a marijuana smoker a junkie, ask him if he knows what he's talking about. And to those holier-than-thou, marijuana-smoking musicians who cry *vive la difference*, I say, a plague on both your horses!

to this whole number, and I didn't even notice what the title is. Maybe it was mentioned two or three times.

I don't mean that every great song has to have the title repeated—I think *Blue Room*, which has become a great standard, didn't even have the title mentioned once, in the original sheet music. But that's an exception to the rule. But any tune that has caught on with the public, ordinarily, you wait for the title, you want to hear that.

I would be very surprised if this song did anything at all. The singer I can't spot. Sounds a little like Hildegard used to sing; the verse of it sounds like Hildegard today, but when she gets into the chorus, it's a little different style, and I can't make it out.

I don't know if she's a known singer or a brand new one, and I think with a good song and a good meaty lyric she'd be capable of selling a song well. But this particular song, I just seem to listen and listen and listen and I can't seem to make head nor tails to it.

Usually, on almost every song, I like to hear an undercurrent of rhythm, with few exceptions. Even a very sweet, tearful ballad, I like to hear a little bit of rhythm underneath it. Now if you weren't a musician it would be hard to tell whether that was a waltz or a 4/4 tune.

Give it two.

Afterthoughts by Connee

Five-star records? Sure I can think of some. Jo Stafford's *Make Love to Me*, for one, was definitely a five-star performance; and *Jambalaya* was worth five, too, from every point of view. And I'd give five to Kay Starr's *Wheel of Fortune*. And I'm sure I could think of plenty more!

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Country & Western

**DOWN
BEAT**

Nashville Notes

By BILL MORGAN

Looks as if WSM is keeping its policy of grabbing top talent from all over the country. Latest addition to the *Grand Ole Opry* is Ferlin Huskey. He will move to Nashville in about two weeks. Huskey was previously known as Terry Preston and now records under those names, plus his new recording name of Simon Crumb. . . . Webb Pierce and his band will star with comedian Bob Hope, Blue Barron and his orchestra, and a girl singer, yet unnamed at personal appearances in Louisiana and Alabama. They appeared in New Orleans June 30; Baton Rouge July 1, and Mobile, Ala. July 2.

Ted and Doyle, the Wilburn Brothers who were featured on Pierce's record of *Sparkling Brown Eyes* have their own Decca release now. They covered the pop song, *If You Love Me, Really Love Me*, and on the flip is their own tune, *A Little Time Out*. . . . The rumor that Slim Whitman would join the Opry is not true. Slim has stated that he is not coming to Nashville at the current time.

New Religious Record

Eddy Arnold's new religious recording of *The Touch of God's Hand* and *The Chapel on the Hill* has started to climb in the regional charts across the country. . . . Scooter Bill Tubb cut a Decca session in Nashville in June. Bill is the daughter of Ernest Tubb. . . . Bill Monroe did a Decca session, as did Hank Locklin. . . . Red Sovine did a cover on the tune, *Don't Drop It*. . . . Marty Robbins, Ray Price, and Carl Smith returned to Nashville from a successful west coast tour. . . . Hugo Winterhalter has recorded a pop version of the Webb Pierce, T. Hill song *Slowly*. . . . The Carlisles have a new release on Mercury tabbed, *Moody's Goose*. . . . Ken Marvin and wife, Clyda, are proud parents. Mrs. Marvin gave birth to a daughter.

Lonzo and Oscar completed another recording session for Dot records in June. Randy Woods, president of Dot, reports Mac Wiseman's recording of *I Saw Your Face in the Moon* is selling strong. . . . Goldie Hill did Justin Tubb's record show at WHIN in Gallatin, Tenn. for a week while Tubb was on vacation in Texas. . . . Cliff Rodgers, WHKK, Akron, Ohio, is doing Pee Wee King's television show in Cleveland while King is on vacation. Looks like Pee Wee and Red Stewart have another big hit in *Backward, Turn Backward*. . . . Esther Castrol, general manager Western Ranch Music, reports that *Darling, That'll Do* a Horace Jensen-Mollie L. Davis song is being featured by the Texas Ramblers on WFMG, Goldsboro, N. C.; Tommy Riddle's Country Boys, KSTN, Stockton, Calif., and by the Cimarron Silver Sage Riders at Cimarron, N. M.

We've received word that disc jockeys in mid-Tennessee have had some tough competition lately. June Carter substituted for dee jay Justin Tubb on his 4 to 6 p.m. spinning stint at WHIN in Gallatin several weeks ago while he was in Meridian. June plans to work as a single for several weeks this summer. She currently appears on the west coast with Carl Smith, Ray Price, Marty Robbins, and Slim Whitman. . . . Goldie Hill also has her share of extra-Opry activities. Among them is a one-a-month TV show with Pee Wee King which originates live in Cleveland.

J & J Tour Cited

Johnnie and Jack; Johnnie's wife, Kitty Wells; their family, and Jack's family are on a month's tour of Washington, D. C.; Detroit; Halifax, Nova Scotia, and Frederickton, New Brunswick, Canada. While in Washington, Kitty will make a series of transcriptions

for the WAC Recruiting service and Johnnie and Jack will make a series for the U. S. Army Recruiting service. The transcriptions will be played over 2,000 radio stations. . . . Former Vice President Alben W. Barkley included Minnie Pearl's name in a recent series of articles entitled *That Reminds Me* in the Saturday Evening Post. Barkley recalled that in 1948, after the presidential election won by Harry S. Truman, when they were in Washington, he said, "In the words of Minnie Pearl, I'm so proud to be here."

Lonzo and Oscar will be regular stars on a series of 26 television films that will begin some time in August. Other Opry artists who will entertain on the series are Marty Robbins, Goldie Hill, Chet Atkins, Stringbean, Grandpa Jones, Tommy Warren, and Velma Williams.

Lonzo and Oscar were also guests on the Pee Wee King show June 23 in Cleveland. . . . The officers and directors of the Country Music Disc Jockeys association, meeting in Nashville, planned to hold their convention in the Andrew Jackson hotel in Nashville Nov. 18. This is immediately preceding WSM's Disc Jockey festival there Nov. 19-20.

Town And Country Music

By Bea Terry

Tex Ritter on a July tour of parks in the east. . . . Rex Allen plays Denver's Park Lane hotel July 15-30. His series of 30 one-niters in Minnesota and Canada begins Aug. 8. . . . Nelda Bingo is now with *Town Hall Party* which is seen and heard over KFI and KTTV in Hollywood. She is replacing Rose Lee who is leaving the show to await the birth of a baby. . . . Freddie Hart has returned to Los Angeles after dates in the Pacific northwest.

Jim Halsey, business manager for Hank Thompson; the Brazos Valley Boys; Billy Gray, and a number of others were tapped by Uncle Sam and started army training July 13. Halsey said he plans to continue his managing duties. He has Thompson booked until January, 1955. . . . Sheb Wooley had to cancel an eight-week tour because of picture commitments at Universal-International. He's started *Man Without a Star*, which stars Kirk Douglas. . . . Walkin' & Talkin' Charlie Aldrich and band open new club, the W & J Frontier in Long Beach, Calif. Aldrich now has two television shows in Los Angeles.

Cliffie Stone and his Hometown Jamboree gang have been signed to do a once weekly remote airtel for CBS. On the show with Cliffie will be Tennessee Ernie, Billy Strange, Molly Bee, Joanie O'Brien, Gene O'Quin, Harry Rodcay, and others. . . . Tex Carmen is back east. He will play parks for a month and then return to his regular stand at Town Hall in Compton, Calif. . . . Tex Williams is

Nudie's Success Tailor-Made

By Bea Terry

Hollywood—Last month marked something of a milestone for a man with an unlikely first name who makes a living in an unlikely phase of a rather ordinary business.

The man is Nudie Cohn, tailor to practically all top country and western stars, who, through the force of his personality and years of service in his business, prompted a gathering of many of the top stars he garbs.

On June 7, three of the biggest in the c&w field—Gene Autry, Roy Rogers, and Rex Allen—got together, despite some pseudoanimosity drummed up by their former studio, Republic—to throw a testimonial luncheon for their favorite tailor.

Nudie, who has a haberdashery in North Hollywood, is more than a tailor to members of the c&w trade—he's their pal, and plenty of performers in the business turned out to honor him.

The luncheon was conceived by Autry, Rogers, Allen, and Tex Williams, who decided it was about time they showed Nudie how much they appreciated the attention he has given them through the years.

Cohn's shop was converted into a banquet room, and huddled around Nudie, in addition to the four already mentioned, were such personalities in the field as Eddie Dean, Smokey Rodgers, Bill Williams (who plays Kit Carson), Glenn Ford, Audie Murphy, Tex Ritter, Pat Buttram, Don Diamond, Art Rush, Max Terhune, Doyle O'Delle, Jack O'Mahoney, and Tim Spencer, plus newspaper people and publicists.

Williams recalled how he met Nudie. Tex didn't have the price of uniforms for himself and his band, and Cohn didn't have the price of a machine and iron. So Tex and Rodgers sold their horses to get money to buy Nudie some tools of his trade. He opened a shop in a garage, and Tex and his band soon were spruced up in new togs that Nudie made. Cohn was in business.

Today Nudie doesn't work at selling clothes. Movie stars, c&w

leaving Town Hall for another place to be announced later. Merle Travis will take over as leader of the Town Hall band when Tex leaves.

Del Roy, executive assistant to Faber Robinson, is off on a coast-to-coast promotional jaunt for Abbott and Faber records. He'll be out of town for a month. . . . Jack McElroy is opening a new club that will feature a live TV of country music over a Hollywood station. . . . Hank Thompson set for several big fair dates—Iowa State fair (Aug. 30-Sept. 1); California State fair (Sept. 10, 11, 12); Santa Clara fair in San Jose, Calif. (Sept. 14, 15); Oklahoma State fair (Sept. 26, 27, 28), and the Texas State fair (Oct. 10-18). Thompson has signed for 26 consecutive Saturday night appearances in the Trianon ballroom in Oklahoma City beginning Sept. 25. A live telecast over KWTV-CBS will be a feature with each appearance.

Robison hit the road July 9 with his *String Music Show* on the west coast. Abbott and Faber recording artists set for the tour are Jim Reeves, Jim Edward Brown and Maxine Brown, Ginny Wright, Alvadean Coker, Tom Tall, Shirley Bates, and Jerry Rowley. Wind-up of the tour will be at the Los Angeles County Barn dance in Baldwin Park, Calif.



Bill Williams, Tim Spencer, Smokey Rodgers, Autry's sidekick, Pat Buttram, Rex Allen, Eddie Dean, *Down Beat* representative Bea Terry, Tex Ritter, Mala Powers, Gene Autry, Nudie, Bobbie (Mrs. Nudie) Cohn, Doye O'Delle, Tex Williams and Max Terhune. Present but not in the picture were Roy Rogers, Audie Murphy, and Glenn Ford.

artists, and rodeo performers from for new outfits. He now has 18 all over the country flock to him persons working for him.

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backed with
"PLEASE BE CAREFUL"
(Dandelion Music)
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Top C&W Discs

Here are the top country and western records for the last two-week period, as named by the country's leading c&w disc jockeys.

- FITE HUNTER, KRCT, BAYTOWN, TEXAS**
1. Ray Price—*I'll Be There* (Col)
 2. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 3. Johnny & Jack—*I Get So Lonely* (RCA)
 4. Red Foley & Kitty Wells—*One by One* (Decca)
 5. Hank Snow—*I Don't Hurt Anymore* (RCA)

- Most Promising**
1. Kitty Wells—*You're Not Easy to Forget* (Decca)
 2. Marty Robbins—*Pretty Words* (Col)
 3. Billy Walker—*Thank You for Calling* (Col)
 4. Johnny & Jack—*Honey, I Need You* (RCA)
 5. Jim Reeves—*Heatin' on the Ding Dong* (Abbott)

- JON FARMER, WAGA, ATLANTA, GA.**
1. Eddy Arnold—*My Everything* (RCA)
 2. Freddie Hart—*Loose Talk* (Cap)
 3. Carl Smith—*Back Up, Buddy* (Col)
 4. Webb Pierce—*Even Tho* (Decca)
 5. Faron Young—*They Made Me Love You* (Cap)

- Most Promising**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Boots Woodall—*I'm Gonna Start on the Top* (Cap)
 3. Marty Robbins—*Pretty Words* (Col)
 4. Curley Gordon—*Divided Heart* (RCA)
 5. Ray Price—*I Love You So Much* (Col)

- SMOKEY SMITH, KRNT, DES MOINES**
1. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 2. Red Sovine—*My New Love Affair* (Decca)
 3. Jim Edward & Maxine Brown—*Looking Back to See* (Fahor)
 4. Sheb Wooley—*Blue Guitar* (MGM)
 5. Red Foley & Kitty Wells—*One by One* (Decca)

- Most Promising**
1. Hank Thompson—*Honky Tonk Girl* (Cap)
 2. Charlie Walker—*Tell Her Lies* (Decca)
 3. Max Wiseman—*You Can't Judge a Book* (Dot)
 4. Ray Price—*Much Too Young to Die* (Col)
 5. Billy Walker—*Thank You for Calling* (Col)

- CASEY STRONG, KALT, ATLANTA, TEXAS**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Red Foley & Kitty Wells—*One by One* (Decca)
 3. Webb Pierce—*Even Tho* (Decca)
 4. Eddy Arnold—*My Everything* (RCA)
 5. The Carlises—*Shake a Leg* (Mere)

- Most Promising**
1. Betty Amos—*Jole Joke* (Mere)
 2. Kitty Wells—*He's Married to Me* (Decca)
 3. Hank Thompson—*We've Gone Too Far* (Cap)
 4. Porter Wagoner—*Be Glad You Ain't Me* (RCA)
 5. Jimmy Newman—*Cry, Cry, Darling* (Dot)

- JOHNNY RION, KSTL, ST. LOUIS**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Justin Tubb & Goldie Hill—*Looking Back to See* (Decca)
 3. Ray Price—*I Love You So Much I Let You Go* (Col)
 4. Carl Smith—*Back Up, Buddy* (Col)
 5. Ernest Tubb—*Honky Tonk Heart* (Decca)

- Most Promising**
1. Webb Pierce—*Even Tho* (Decca)
 2. Kitty Wells—*You're Not Easy to Forget* (Decca)
 3. George Morgan—*I Think I'm Going to Cry* (Col)
 4. Wilburn Brothers—*A Little Time Out for Love* (Decca)
 5. Charlie Walker—*Tell Her Lies* (Decca)

- JIM WILSON, WHOO, ORLANDO, FLA.**
1. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 2. Eddy Arnold—*My Everything* (RCA)
 3. Hank Snow—*I Don't Hurt Anymore* (RCA)
 4. Johnny & Jack—*I Get So Lonely* (RCA)
 5. Jim Edward & Maxine Brown—*Looking Back to See* (Fahor)

- Most Promising**
1. Webb Pierce—*Sparkling Brown Eyes* (Decca)
 2. Cowboy Copas—*I'll Be There* (King)
 3. Billy Walker—*Thank You for Calling* (Col)
 4. Eddie Hill—*Sugar Booger* (RCA)
 5. Curley Gordon—*Coffee & Nicotine* (RCA)

- CRACKER JIM BROOKER, WHITE, MIAMI**
1. Eddy Arnold—*My Everything* (RCA)
 2. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 3. Johnny & Jack—*Oh, Baby Mine* (RCA)
 4. Red Foley & Kitty Wells—*One by One* (Decca)
 5. Webb Pierce—*Even Tho* (Decca)

- Most Promising**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Goldie Hill—*Make Love to Me* (Decca)
 3. Webb Pierce—*Slowly* (Decca)
 4. Carl Smith—*Back Up, Buddy* (Col)
 5. Marty Robbins—*Pretty Words* (Col)

- NELSON KING, WKCY, CINCINNATI**
1. Hank Snow—*I Don't Hurt Anymore* (RCA)
 2. Red Foley & Kitty Wells—*One by One* (Decca)
 3. Eddy Arnold—*I Really Don't Want to Know* (RCA)
 4. Webb Pierce—*Even Tho* (Decca)
 5. Carl Smith—*Back Up, Buddy* (Col)

- Most Promising**
1. Webb Pierce—*Sparkling Brown Eyes* (Decca)
 2. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 3. Johnny & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
 4. Billy Walker—*Thank You for Calling* (Col)
 5. Red Foley—*As Far as I'm Concerned* (Decca)

- DALE STALLARD, KCMO, KANSAS CITY, MO.**
1. Red Foley & Kitty Wells—*One by One* (Decca)
 2. Webb Pierce—*Even Tho* (Decca)
 3. Hank Snow—*I Don't Hurt Anymore* (RCA)
 4. Carl Smith—*Back Up, Buddy* (Col)
 5. Marty Robbins—*Pretty Words* (Col)

- Most Promising**
1. Hank Thompson—*Honky Tonk Girl* (Cap)
 2. Ray Price—*I Love You So Much* (Col)
 3. Eddy Arnold—*Second Filing* (RCA)
 4. Jim Ennes—*Wiggles Worm Wiggles* (Decca)
 5. Ferlin Husky—*Homosick* (Cap)

- TOMMY EDWARDS, WERE, CLEVELAND**
1. Terry Fall—*Don't Drop It* (Label "X")
 2. Jim Edward & Maxine Brown—*Looking Back to See* (Fahor)
 3. Slim Whitman—*Rose Marie* (Imperial)
 4. Webb Pierce—*Even Tho* (Decca)
 5. Hank Williams—*There'll Be No Tears Tonight* (MGM)

- Most Promising**
1. Wanda Jackson & Billy Gray—*You Can't Have My Love* (Decca)
 2. T. Texas Tyler—*Courtin' in the Rain* (4 Star)
 3. Johnny & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
 4. Roy Scott—*I'll Never Lose This Feeling* (MGM)
 5. Hank Thompson—*Honky Tonk Girl* (Cap)

- CARL FITZGERALD, WTOG, MERIDIAN, MISS.**
1. Jim Edward & Maxine Brown—*Looking Back to See* (Fahor)
 2. Hank Snow—*I Don't Hurt Anymore* (RCA)
 3. Ray Price—*Much Too Young to Die* (Col)
 4. Jimmy Newman—*Cry, Cry, Darling* (Dot)
 5. Jimmy Collie—*My Heart and I* (Hickory)

- Most Promising**
1. Ferlin Husky—*Homosick* (Cap)
 2. Luke McDaniel—*Honey, Won't You Please Come Home* (King)
 3. Hank Thompson—*We've Gone Too Far* (Cap)
 4. Max Wiseman—*You Can't Judge a Book* (Dot)
 5. Jim Reeves—*My Rambler's Heart* (Abbott)

- JIMMY SWAN, WBSY, HATTIESBURG, MISS.**
1. Red Foley & Kitty Wells—*One by One* (Decca)
 2. Hank Thompson—*Breaking the Rules* (Cap)
 3. Eddy Arnold—*My Everything* (RCA)
 4. Ray Price—*I'll Be There* (Col)
 5. Webb Pierce—*Even Tho* (Decca)

- Most Promising**
1. Hank Thompson—*We've Gone Too Far* (Cap)
 2. Curley Gordon—*Divided Heart* (RCA)
 3. Ray Price—*Much Too Young to Die* (Col)
 4. Freddie Hart—*Loose Talk* (Cap)
 5. Red Smith—*Once Again* (Mel)

C&W DeeJays Hit Political Tie-ins

Nashville, Tenn.—Members of the board of directors and officers of the Country Music Disc Jockey association have come out swinging against alleged commercialism and political tie-ins in various celebrations of country and western events. They claim that interests other than those connected with c&w music are moving into the field.

Along with plans to counter-attack such a movement, CMDJ is drawing up plans for an annual Country Music day, a strictly non-commercial venture, which will be held in a different city each year.

The board also lashed out at artists who use questionable or smutty material, not only on small labels but lately on major releases.

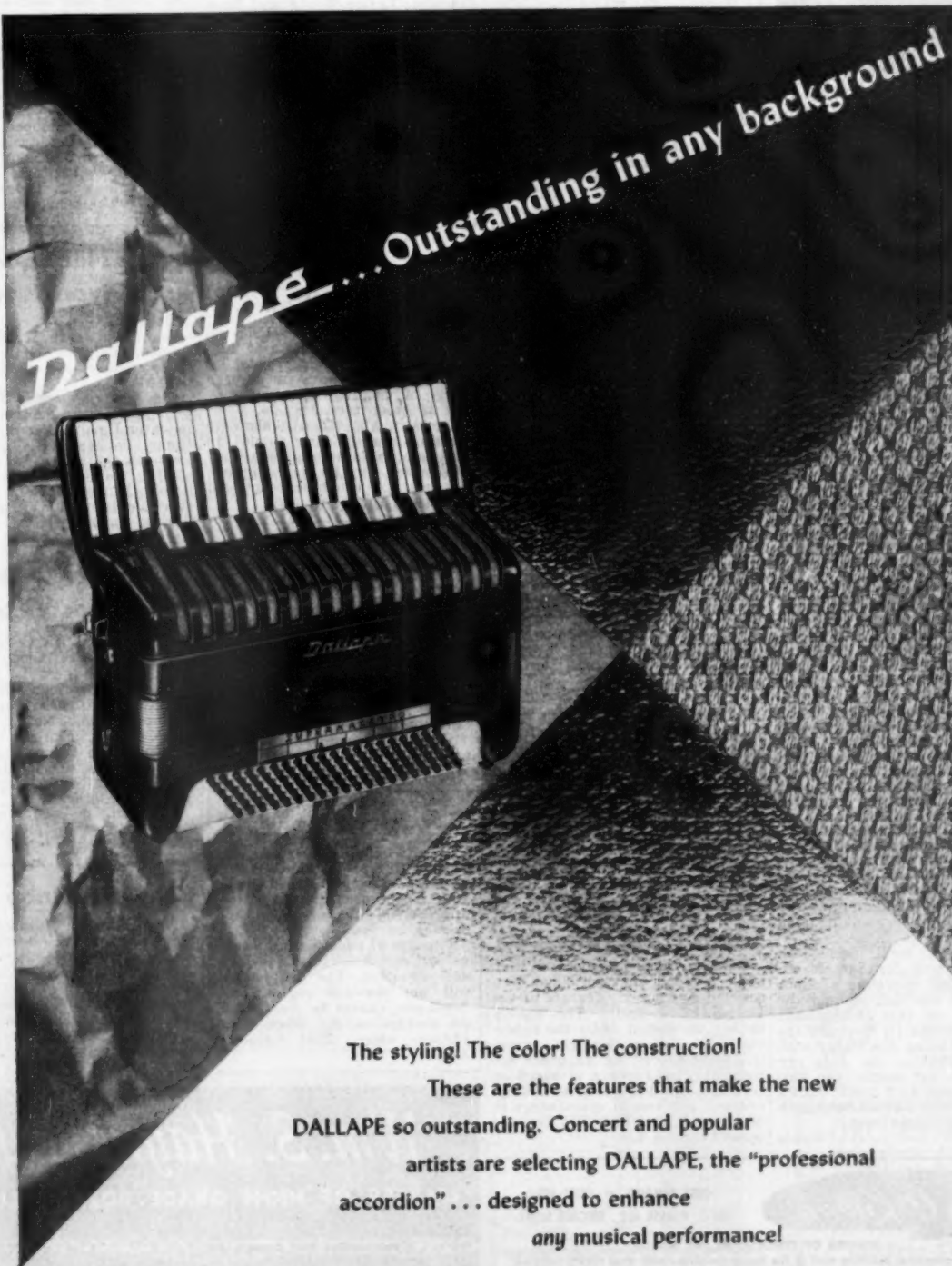
The group, in addition, put in motion a resolution to provide a country music museum and hall of achievement, which would be established here. The proposal will be put before the members on Nov. 16 at the annual c&w disc jockey festival here.

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White Tenorist Butera Breaks Into R & B Field

New York—Just as jazz broke through the color line in the composition of both its performers and its audience, the same healthy universality is happening to rhythm and blues. For the last year, this broadening of the r&b audience has been evident all over the country. Starting in the south, the southwest, and the west coast and now spreading to the east and midwest, teenagers of all races are dancing and listening to "cat music"—their term for the rocking accents of rhythm and blues.

Recently one of the nation's leading rhythm and blues disc jockeys—Cleveland's Alan (Moon-dog) Freed—extended his operations to the east. In addition to having his programs heard via tape on WJNR in Newark, N. J., Moondog also began to produce his famous Moondog Balls here, and at the first one in May, another phenomenon appeared.

Starring that evening were such favorite rhythm and blues artists as The Clovers, Bonnemere, and Buddy Johnson, plus a new white tenor saxman from New Orleans, Sam Butera. (New Orleans has been one of the centers of the expanding "cat music.")

React With Fervor

The happy thousands in the mixed audience at the Newark Armory reacted with fervor to all the performers, including the newcomer, and Butera had made another major advance in a career that is based on his desire to be a top rhythm and blues man.

Joe Glaser, one of the country's most potent booking agents, had heard Butera in New Orleans and had taken Ralph Watkins, owner of New York's Basin Street, to hear Sam at that Moondog Ball. After Ralph saw the crowd's response, he booked Sam into Basin Street on the same bill with Ella Fitzgerald and Louis Bellson in late May.

As a result of Butera's showing on his first date as a leader outside of New Orleans, Sam at last reports to be returning to Basin Street in August on the same bill with Louis Armstrong.

Sam's records on the Groove label, meanwhile, are taking hold and one of them—*These Are the Things I Love*—has especially spread his renown, sparked initially by Bill Randle's influential support of it on WERE in Cleveland. Sam's first two releases were on Victor, but when Victor decided to transfer its r&b operations to the new label, Groove, Sam was switched there. Four of his first six sides were Butera originals as are the latest two—*The Tout* and *Sam's Clam*.

Working For Chance

Though only 27, Sam has been working for this chance at the big leagues of the music business for many years. Born in New Orleans of a musical family, Sam grew up with no thought of color barriers in either personal relationships or music.

His father owned several markets in the Negro neighborhoods and also helped keep a number of unemployed Negro musicians in groceries because of his own love for music. Sam played with the kids around the store, and when he took up the clarinet about 12 years ago, he also absorbed the music of the neighborhood.

After gigging around New Orleans, Sam won a *Look* magazine award about nine years ago as one of the most promising newcomers in jazz. The award brought him an offer from Ray McKinley, but after a year on the road with Ray, the homesick Sam returned to New Orleans.

Backs Strippers

Sam soon began working regularly at Leon Prima's 500 Club, began to sing in a way that was markedly influenced by Leon's famous brother, Louis, and eventually fronted the band behind the strippers at the club. In the summer of 1952, Sam, now on a modern jazz kick, headed a five-piece unit at the Famous Door.

A frequent visitor at the club



Sam Butera

was music business veteran, Joe Delaney, who had taken a leave of absence from the sales and a&e end of music to get his law degree from Tulane University. As a hobby and because of his friendship for Sam, Joe began to advise the youngster on his career. The modern jazz kick was proving ineffectual for Sam at the Famous Door with the customers invariably coming in to hear the Dukes of Dixieland and then leaving when Sam's unit blew on.

Joe pointed out that Sam would reach the people a lot easier if he made an effort to sell them what they had come in to hear. Weekly rehearsals followed as Joe counseled Sam on the importance of building to a climax on a set and how best to line up his numbers for an appearance. Sam began to build a following, gained his own television show, returned to the 500 Club as a featured leader and climaxed his growth by his success at a Woody Herman concert in New Orleans in January, 1953.

Woody Wanted Him

Woody wanted to sign him under personal management, and shortly after, Tommy Dorsey offered Sam a chance to replace Sam Donahue when the latter left the band. But both Delaney and Sam didn't think he was ready to make the move away from New Orleans then.

When Sam took over the top billing at the Safari room on the outskirts of New Orleans and proved he had a large following that would make the trip out there especially to hear him, it then seemed clear that the time had come to travel. And so he has.

Delaney, meanwhile, had returned to the music business, and at the end of 1953, was appointed general manager for Label "X" and Groove. Sam and Joe are accordingly back together again, and Joe has another step forward in mind for Butera.

"In August, we'll decide on whether it's time for Sam to enlarge his small combo to a dance band. I feel the kids around the country are on this rhythm and blues kick primarily because the dance bands today don't play with a positive rhythm the kids can dance to. In 'cat music,' the kids can find a beat so I think there's a fine future for a dance band with a rhythm and blues beat."

—nat

Good Bet

New York—The Lenny Herman quintet, back in the Roosevelt grill for the fourth summer in a row, has a device for attracting and satisfying dancers' requests that's unique in the business.

It's called the "Requesto Tune Table." Hundreds of songs in the band's book are listed with corresponding numbers in a booklet placed on all tables in the grill. Patrons dancing past the bandstand may place upon the Requesto Tune Table (a glass blackboard) the number corresponding to the tune they wish to hear, and the band will play the request immediately.

What are the odds on a five-tune parlay?

The Hot Box

(Jumped from page 6)

of the tune was lifted from *That Teasin' Rag* written by Joe Jordan in 1909 for Ada Overton Walker, who did a *Salome Dance* in an act by Williams and Walker in vaudeville.

When the record came out, Jordan sued and Marks music collected all the royalties, for it owned *That Teasin' Rag*. Victor took the record off the market and changed the label to read "Introducing *That Teasin' Rag*."

Beside the above pair of sides, this vault original by ODJB offers *Skeleton Jangle* (LaRocca), *Tiger Rag* (LaRocca), but Jelly Roll Morton has told us this tune was originally a New Orleans standard known as #2 *Blues* with derivations from a French Quadrille, *Bluin' the Blues* (Ragas), *Mournin' Blues* (Sbarbaro, now known as Tony Spargo), *Sensation Rag* (Edwards), and *Clarinet Marmalade Blues* (Larry Shields-Henry Ragas). All of the above sides were made in mid-1918.

The *Tiger Rag* features some fine clarinet by the late Larry Shields, who died last fall.

Bix Beiderbecke once said he had never heard an ensemble sound that could compare with that attained by the ODJB.

Music, Acoustics Meeting Aug. 8-14

New York—The International Music Council of UNESCO will sponsor a conference this summer called *Music and Electroacoustics*.

The discussions will take place Aug. 8-14 at Gravesano, Switzerland, where conductor Hermann Scherchen has constructed a large studio that will be used for acoustical demonstrations.

In addition to presentations of the most recent developments in electronics in regard to music, the conference, according to the *New York Times*, will discuss "the relative merits of disc and tape recordings . . . and there will be discussions of the acoustical properties of rooms, instruments, microphones, loudspeakers, and the human ear."

U. P. Radio Features Songs From Tune-Dex

Chicago—The Tune-Dex Survey of the nation's top records has been selected as a weekly feature of the United Press Radio. The weekly survey, conducted under the supervision of George Goodwin, executive secretary of the American Society of Disc Jockeys, is based on reports from deejays, juke box operators, and record distributors in 50 cities. It lists both Top Ten and up-and-coming tunes.

Newport Jazz Festival Advance Ducats Moving

Newport, R. I.—On the eve of its first annual jazz festival, this resort city is witnessing a steady influx of visitors asking their way to the Newport Casino—and they haven't come

to play tennis. Advance sale for the two all-star concerts at the open-air casino (July 17 and 18) has been brisk. The talent lineup is now set except for a few last-minute negotiations.

With Stan Kenton as narrator, the "living history of jazz" will be performed by the Oscar Peterson trio; George Shearing's quintet; Ella Fitzgerald; the Gerry Mulligan quartet; Gene Krupa's trio; the Lee Konitz quartet; a unit reuniting Teddy Wilson and Billie Holiday; the Erroll Garner trio; Wild Bill Davison; Bobby Hackett; an all-star Dixieland combo headed by Eddie Condon; Ruby Braff; Pee Wee Russell, and Dizzy Gillespie.

Being contacted at presstime and almost certain to appear are the Modern Jazz Quartet (John Lewis, Percy Heath, Milt Jackson, and Kenny Clarke); Lee Wiley; Roy Eldridge; Lester Young, and Buck Clayton. At each of the two evening concerts, an added feature will be a band composed of relatively unknown young jazzmen.

Tickets for each evening concert are pegged at \$5, \$4, and \$3. Because of the flexible open-air seating arrangements, there will be plenty of seats available at the boxoffice on concert nights. The casino can accommodate up to 10,000. In case of rain, the concert will be held as scheduled in indoor facilities.

Songwriting Fraud Trial Set For Pair

San Francisco—Jack Erickson and John Leoni, operators of 20th Century Music, currently under indictment in Fresno county on a charge of defrauding songwriters, were to go on trial July 13.

Erickson, who failed to show up at the original hearing, turned up a day late, explaining he misunderstood which day he was supposed to appear. A bench warrant had been issued for his arrest.

Thebom Scholarship Deadline Sept. 30

New York—Sept. 30 is the deadline for applications for the Blanche Thebom scholarship. This annual award of \$750 is for vocalists between the ages of 25 and 30 who are planning a professional career.

Information may be obtained by writing the Blanche Thebom Scholarship foundation, Suite 300, 711 Fifth Ave., New York, 22.

Moving?

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New Menotti Opera Slated

New York—*The Saint of Bleeker Street*, a new opera by Gian Carlo Menotti will be produced on Broadway this fall by Chandler Cowles and the New York City Center.

Some 40-50 musicians will be required for the limited engagement starting in November, and as many singers from the Center roster as possible will be employed.

Young Thomas Schippers, who has been associated with Menotti previously and who conducted Aaron Copland's *The Tender Land* this spring, has been engaged as music director and conductor.

The opera was commissioned by Lincoln Kirstein of the Center under the terms of the Rockefeller grant to the Center. But since the opera couldn't be produced at the center within the range of the budget, Cowles stepped in to underwrite it on Broadway.

As usual, in his new work, Menotti has written his own book, music, and lyrics. There will be a cast of seven or eight.

Dutch Mill Ballroom In Delavan Reopens

Delavan, Wis.—The Dutch Mill ballroom here reopened for the summer and is set to run practically seven days a week throughout the season.

Leo Peepers started the parade, with the Dorsey Brothers doing a one-niter June 28. Frankie Masters, Jimmy Palmer, and Chuck Foster make up the roster for the month of July, with one-niters set for Ralph Marterie, Billy May-Sam Donahue, Ralph Flanagan, and Jan Garber, among others.

Hermanite Collins Waxes For Victor

New York—Dick Collins, young trumpet find with Woody Herman's band, cut his first 12 sides last month under his new contract with Victor. Collins used the Herman rhythm section (Nat Pierce, Red Kelly, Chuck Flores) and three men from the Herman sax section (Bill Perkins, Dick Hafer, and Jack Nimitz). Added were Al Cohn and Med Florye.

Al Cohn and Nat Pierce wrote six arrangements apiece, including two originals by each of them.

Col. On Mambo Kick

New York—A further sign of the rising national interest in the mambo sound and Latin-American beat is the signing by Columbia of Belmonte and his Afro-American music. Band is described as "an entirely new style of mambo sound with authentic rhythm section." First Belmonte sides are scheduled for July.

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Strictly Ad Lib

(Jumped from Page 3)
 tion show on KPIX now, in addition to their record-breaking run at the Tin Angel.

Pee Wee Hunt opened June 29 for a month at the Downbeat... Anita O'Day closed out a week early at the Black Hawk... Fantasy's Nat Pierce album, due out this month, will have a drawing of strip-teaser Tempest Storm as a cover illustration. What has this got to do with music? Well, you see, er, ahhhhhh... that's it.

Thad Jones, Hank's brother, is the new trumpet in the Basic brass section... Mel Torme makes his first appearances in this town in several years when he opens at the Italian Village Aug. 4... Shirley Corlett, former operator of the Longbar, found guilty of evading income taxes.

Rusty Draper closed an extended run at the Rumpus Room and opens July 23 at the San Souci in Miami with dates at the Glen Casino, Buffalo (Aug. 2), Asbury Park (Aug. 13), and the Roosevelt hotel in New Orleans (Oct. 10), to follow... Sal Carson opened at Hobbergs for his eighth season... The King's Four booked into Fack's Aug. 30... Lu Watters now completely out of the band business and living in the country. He plans a restaurant in Cotati, Calif.

Ted Lewis returns to the Italian Village Oct. 13... Dan Grissom cut two sides for Music City label... Neuhil Ertegun guided a bevy of Life photographers around local hot spots re an upcoming feature in the mag.

—ralph j. gleason

BOSTON—Woody Herman roared through New England with the same high quality of presentation that marked his week-long stay before the European trip. Al Porcino swinging the band from his trumpet chair... Stan Kenton's recent New England trip in conjunction with his new record label resulted in a New York recording session featuring Boots Mussulli with a Boston rhythm section of Ray Santisi, piano; Jack Carter, bass; Pete Littmann, drums. Herb Pomeroy's trumpet and Charlie Mariano's alto may be next for the label. Vocalist Faith Winthrop also in line... Rudy Vallee back in harness as he opened Hotel Bradford's Roof for the summer.

Frank Petty trio reason for Latin Quarter lounge staying open during the summer... WYDA disc-men John Scott, Ken Malden, and The Robin did their shows from department store window in heart of city. Ten-day stint stretched into a six-week gig as the simulcast presented both radio and window-vision... Warren Simmons running Jazz at Old Orchard Beach, Maine, with Boston jazzmen in spotlight.

—bob martin

MIAMI—Dick Contino was lined up to follow the Gracie Barrie bill in the Olympia theater... Joe and Helen Mooney rushed to get

settled in their recently purchased home here before Joe left town to cut 12 sides for Trend... Sam Krupit, minus former partner Jack Wyatt, held down the piano bench at the Lobo lounge for vacationing Churchill Cinnamon.

Betty Reilly planed over to Cuba for TV shots and a club date following her stint at the Nautilus hotel's Driftwood room in Miami Beach... Jimmy Wiley's jump crew held over at the Black Orchid, rounding out some 20 weeks at that northside spot... Rocking MB club has combos headed now by Stanley Gaines and Bert Wallace.

Calypso Eddie's Islanders still holding forth in the Godfrey room of the Vagabonds' emporium of good cheer... Alan Dean was held responsible for continued good business at Jack Goldman's Clover club... The Buddy Lewis experts continued to make a trio sound like three times that many in the Old Mexico club.

—bob marshall

WASHINGTON, D. C.—The lovely and entertaining Betty Madigan returned for a steady two weeks at the plush Harlequin room in the Sheraton-Park hotel. The success of her Joey hypod the volume considerably... The long-awaited release of Willis Conover's House of Sounds album is being warmly received in many quarters. Willis, incidentally, is formulating an idea which "will solve the paradox between commercialism and jazz." More on this as it unfolds.

The summertime exodus to the nearby beaches is attracting some musical activity to the seaside bandstands. Cecil Young and John Greer both did good weekend business at Carr's beach in mid-June, with Benny Green attracting much of the surf-bound traffic to Sparrow's beach for his one-niter there on the 20th.

The Mills Brothers will continue the name policy at the Casino Royal when they open a week there on July 26... Tommy Edwards and the Four Knights shared the stage at the Howard theater for a week which ended July 8. Currently the attraction is Roy Hamilton and Timmie Rogers, with Arnett Cobb's crew due for a week on the 23rd... Juanita Hall made an exclusive WOOK station visit in conjunction with her Ruby Valentine series.

—joe quinn and tex gathings

CINCINNATI—Coney Island featured Charley Kehler June 30 to July 5. The Four Lads entertained July 6 to 12; Ernie Rudy slayed July 13 to 19; Ralph Flanagan, 20 to 26... Jackie Miles is at Beverly Hills, followed by the Charlieles... WLW revived the nightly Moon River slumber show, which started Rosemary and Betty Clooney, Phil Brito, Anita Ellis, and Jay (Mr. District Attorney) Jostyn on road to fame.

Illinois Jacquet and Ray Hamilton were at the Greystone for a one-niter late in June... Charlie Ventura and Mary Ann McCall in a one-niter at the Sheraton Gibson hotel; Les Brown at Castle Farm

... Marco Polo making the rounds for his new Coral record.

—si shulman

LAS VEGAS—The Mary Kaye trio, plus two, continue packing the Gay 90s bar of the Last Frontier hotel nightly. The combo combines good showmanship with a solid musical background, and the end result gets better year after year... Dave Rodgers, Gordon Fry, and Dick DeGray comprising the Dave Rodgers trio that alternates with Mary Kaye, and it looks like a swinging summer in the Gay 90s... The Charlie Barnett quintet, featuring Ann Richards, is currently in the El Rancho lounge, with Steve Gibson's Red Caps slated for a return engagement in September.

Up strip at the Patio club Helen Forrest just closed after a successful two weeks, and Dinah Washington is currently entertaining local late night rounds. Scat Man Crothers may follow... The voice of Jane Powell is heard nightly in the Desert inn, where memories still linger of the wonderful Los Chavales de Espana, who caused a sensation during their stay here... Noro Morales' fine combo, featuring the trumpet of Kenny Bright, has been held over indefinitely at the Silver Queen bar of the Sands.

The steel skeleton of the nine-story Hotel Riviera is rising here on the strip... Meanwhile, the new Showboat hotel is being readied for an early opening. An old southern plantation type of atmosphere will predominate, with Kid Ory & Co. reportedly booked to open the lounge.

—henry lewy

MONTREAL—Alto saxist Art Morrow has gathered together 20 of Montreal's finest modern musicians for his Cue for Fun CBC network band... When singer Fred Hill was ill recently, most of his television and radio commitments were filled by balladeer Alan Mills, who records for RCA and Folkways... Ray Anthony played the Show Mart June 25. Les Brown there July 21.

AGVA held its annual convention in Montreal this year. Veep George Price blames current war with AFM on latter's head, James Petrillo. Meet was attended by more than 70 delegates from Canada and the States. Local clubs had to terminate shows June 21 because of the current union scuffling... Madeleine Greene, with Earl Hines many years ago, at the Montmartre. Johnny Reno and Ernie King lead the bands there... Roland Lavallee on piano with the Lew Smith trio at the Venue de Milo room.

Jerri Adams at the El Morocco... Pete Seeger, folk singer and ex-Weaver, at the Gesu hall for a single concert June 16. Received with mixed emotions... Platter-brains, the Leonard Feather show, now carried locally on Friday nights... Mel Howard still on piano at the Monterey... Dino Vale, a big hit locally, and on Apex records, at the Down Beat.

—henry f. schiston

Coast DJ Signed As 'Carmen's' Husky Miller

Hollywood—The cast of Otto (Moon Is Blue) Preminger's forthcoming film version of Carmen Jones was completed with the signing of Joe Adams, the coast's first and most

Instrument Row

"Bigger on the inside, smaller on the outside," is the way the Jesse French Piano Division of H. & A. Selmer, Inc., describes its new console, the result of a ten-year design program.

The new piano is described as having maximum string length 3 1/4" longer than earlier French consoles, embodied in a 5/8" shorter body. In addition, the depth from wall to lock rail has been reduced by 2 1/4", but the standard key length has been retained, a company announcement said. Overall saving in floor space is figured by Selmer executives at 140".

Another feature of the new construction is a steel keyframe replacing the conventional wood keybed. The frame, forming an integral unit with the back frame, is designed to make the piano mechanism completely independent of the piano case and to provide accurate alignment of the action regardless of age or weather conditions. First model utilizing this new construction is called the "Allegro." It is also available with built-in Organo.

Supro Manufacturing company has just introduced its all-new six-tube electric guitar amplifier with twin speakers and tremolo. Its styling utilizes a solid two-piece lock-corner cabinet with no free back panels, thus preventing buzz or rattle, spokesmen for the firm said.

The new amplifier is equipped with three inputs, one for special treble channel for take-off and recording work. The instrument contains two wide-range 11 x 16" speakers.

A new six-octave Clavioline with an extended range a full octave below the standard model has just been introduced by the Chicago Musical Instrument Company. Similar in appearance to the standard model, the new Clavioline has an extra position on the octave lever switch, and, like the regular model, is available in black, brown, or blond coverings and can be used on the regular tripod stand.

The Drum Damp-Chaser, an electric heater specially designed to maintain constant drum pitch, has just been announced by Damp-Chaser, Inc., Hendersonville, N. C. It consists of a 12-inch circle, molded of polished aluminum tubing, which encases an electric heating element that distributes heat to the drum heads without creating a hot spot, the manufacturer asserts.

According to reports of tests made on a tympani, using the Model 99 (100-watts) Damp-Chaser, the pitch of the drums rose from "A" to "D" and remained

widely known colored radio disc jockey (KOWL, Santa Monica) for the role of Husky Miller, pugilist counterpart of toreador Escamillo in the Bizet opera.

At the same time, Max Roach, long rated by Down Beat readers in various polls as one of their favorite drummers, was signed for the featured drummer's role enacted on the stage by Cozy Cole.

Roach was brought to the coast to become a member of Howard Rumsey's Lighthouse All-Stars at Hermosa Beach. He recently has been heading his own combo in the Tiffany club here.

The other principals in the film version of Carmen Jones, which was to go before cameras about July 1, are Dorothy Dandridge, Harry Belafonte, Pearl Bailey, and Olga James.

With the exception of Miss Bailey and Miss James, all the others are to perform to sound tracks recorded by opera-trained singers. LaVerne Hutcherson, currently appearing in the Porgy and Bess company now playing California, will do the singing for Belafonte.

The picture will be in Cinema-Scope. Pre-recording, backed by a symphony-size orchestra under the baton of music director Herschel Gilbert, started late in June.

there for three hours, company spokesmen said. "The head was perfectly dry, and this made a very definite increase in the length of time that the tone sustained itself," they said. The device reportedly enables a tympanist to obtain greater volume and to achieve smoother "rolls" with less effort than with a damp head.

The Dorseys And Video

(Jumped from Page 1)
 the '30s. Later, during the years of general dance band prosperity, Jimmy also became a major source of boxoffice glee to theater owners.

These days—with few exceptions—the only live talent the theaters hire are ushers. The ballrooms do show signs of renewed energy, and the record companies finally are remembering the existence of dance band instrumentalists.

But the entertainment land of milk and honey is more and more to be found in the TV studios. If Tommy and Jimmy are called back for ad agency encores after Stage Show, they may have led the way into that land for other dance bands as well. And on these dates, the band doesn't have to come back and blow after the picture.

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Anthony, Ray (On Tour—East) GAC (weekend dates only)

Bader, Don (Eddie's Bar) Freehold, N. J., Out 9/3, cl

Barnet, Charlie (On Tour—West Coast) MCA

Barron, Blue (Peony Park) Omaha, 8/13-15, b

Basie, Count (Birdland) NYC, In 7/22, nc

Bencke, Tex (Claridge) Memphis, 7/23-25, h; (Steel Pier) Atlantic City, N. J., 8/13-19, b

Borr, Mischa (Waldorf-Astoria) NYC, Out 9/29, h

Bohbie, Russ (Merrill Garden) Chicago, b

Bradshaw, Tiny (On Tour—West Coast); (Long Bar) San Francisco, 7/22-25

Brandwynne, Nat (Ambassador) Los Angeles, Out 8/24, h

Brown, Les (On Tour) ABC

Bruce, Johnny (Centennial Terrace) Sylva, Ohio, 7/16-18, b

Cabot, Chuck (Pleasure Pier) Galveston, Texas, 7/23-25, b

Chavale, Les (Ambassador) Los Angeles, Out 8/24, h

Clifford, Bill (Riverside) Reno, h

Coleman, Emil (Seabright) Seabright, N. J., h

Commanders (On Tour) 7/20-31, WA

Crom, Bob (Ballroom Room) Galveston, Texas

Cugat, Xavier (On Tour—Europe) 7/23-10/7, MCA

Davis, Johnny (Orchid) Jackson Heights, N. Y., r

DeFoe, Al (Legion Post 1) Atlanta, Out 9/7, r

Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1959, b

Duke, Johnny (Capitol City) Atlanta, Out 9/4

Egbert, Les, Asbury Park, N. J., 7/16-28

Ellington, Duke (State Line) Lake Tahoe, Nev., 7/29-32, nc

Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h

Fields, Elaine (Penthouse) NYC

Fields, Shep (Peony Park) Omaha, 7/30-8/1, b

Finn, Jack (Claremont) Berkeley, Calif., h

Flak, Charlie (Palmer House) Chicago, h

Fitzpatrick, Eddie (Mapes) Reno, h

Fleming, Ralph (Aragon) Chicago, 7/16-8/1, b

Forster, Chuck (Dutch Mill) Delavan, Wis., 7/23-8/1; (Casino) Wall Lake, Mich., 8/6-8

Garber, Jan (On Tour—West) GAC

Glasser, Don (Melody Mill) Chicago, Out 8/4, b

Gray, Jerry (Greater Pittsburgh Airport) Pittsburgh, 7/13-17

Hallenman, Dick (Biedoe's Beach) Lake James, Ind., Out 8/8, b; (Centennial Terrace) Sylva, Ohio, 8/13-14, b

Hampton, Lionel (Dude Ranch) Atlantic City, N. J., Out 7/13; (On Tour) ABC

Hayman, Richard (On Tour) WA

Hunt, Pee Wee (Downbeat) San Francisco, Out 7/28, nc

James, Harry (Paladium) Hollywood, 7/16-8/1, b

Jerome, Henry (Edison) NYC, h

Jones, Spike (Steel Pier) Atlantic City, N. J., Out 7/18, b

Jurgens, Dick (Cheyenne, Wyo., 7/26-31; (Elitch's Garden) Denver, 8/4-8/6

Kaye, Sammy (Astor) NYC, h

Kisley, Steve (Statler) Washington, h

Laine, Buddy (On Tour—Midwest)

Lande, Jules (Ambassador) NYC, h

LaSalle, Dick (Edgewater Beach) Chicago, Out 8/12, h

Lewis, Ted (State Line) Lake Tahoe, Nev., 7/23-8/7, nc; (Statler) Los Angeles, 8/8-9/8, h

Lombardo, Guy (Brant Inn) Burlington, Ont., Canada, 7/14-17, nc; (Surf) Virginia Beach, Va., 7/23-31, nc

Long, Johnny (Coney Island) Cincinnati, 7/16-22, b; (Casino) Wall Lake, Mich., 7/23-25; (Centennial Terrace) Sylva, Ohio, 7/27-8/1, b

McGrane, Don (Radison) Minneapolis, h

McIntyre, Hal (On Tour—South) GAC

Martinez, Ralph (On Tour—Midwest) GAC

Martin, Freddy (Waldorf-Astoria) NYC, Out 7/27, h

Masters, Frankie (Conrad Hilton) Chicago, h

May Band, Billy; Sam Donahue, leader (Steel Pier) Atlantic City, N. J., 7/23-29, b

Mooney, Art (Roosevelt) New Orleans, Out 8/11, b

Morrow, Buddy (Coney Island) Cincinnati, 7/23-29, b

Moxian, Roger King (Convention Hall) Asbury Park, N. J., 7/30-8/12

Neighbors, Paul (Elitch's Garden) Denver, 7/14-24; (Aragon) Chicago, 8/3-8/26, h

Noble, Leighton (Palms) Glendora, Calif., Out 7/31, nc

Overend, Al (Flame) Phoenix, Ariz., Out 10/1, nc

Pablo, Don (Sheraton Cadillac) Detroit, h

Pastor, Tony (On Tour—Ohio) GAC; (Casino) Wall Lake, Mich., 7/30-8/1

Pepper, Lee (Pleasure Beach) Galveston, Texas, 7/23-8/5

Perrault, Clair (Town Club) Corpus Christi, Texas, pc

Petti, Emil (De Soto) Savannah, Ga., h

Phillips, Teddy (Claridge) Memphis, Out 7/28, h

Plesner, Buddy (Indiana Beach) Lake Shafter, Ind., 8/9-17, b

Prince, Tony (Indiana Beach) Lake Shafter, Ind., 7/19-8/1, b

Raeburn, Boyd (On Tour) WA

Ragon, Don (Golden Nugget) Las Vegas, nc

Ranch, Harry (Colony) McClure, Ill., 7/13-8/8, nc

Reed, Tommy (Riviera) Lake Geneva, Wis., Out 7/25, nc; (New Holiday) Chicago, 7/30-8/15 (weekends only)

Renay, George (Fernwood) Bushkill, Pa., Out 10/16, nc

Robin, Erwin (Adobe Creek Lodge) Los Altos, Calif.

Rudy, Ernie (Cavalier) Virginia Beach, 7/16-22, nc; (On Tour—East) GAC

Sands, Carl (Baker) Dallas, Out 8/26, h

Sanella, Andy (Swan) Glenwood Land-RE, L. I., nc

Sauter-Finegan (On Tour—West Coast) WA

Spivak, Charlie (Surf) Virginia Beach, Va., 7/16-22, nc; (Steel Pier) Atlantic City, N. J., 7/30-8/5, b

Still, Jack (Pleasure Beach Park) Bridgeport, Conn., Out 9/6, b

Strong, Benny (Claridge) Memphis, 8/6-19, h

Terry, Dan (On Tour—West Coast) WA

Thornhill, Claude (Steel Pier) Atlantic City, N. J., 7/16-22, b; (On Tour—East) GAC

Weems, Ted (Heidelberg) Jackson, Miss., 8/12-9/8, h; (Roosevelt) New Orleans, 8/12-9/8, h

Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b

Wilson, Teddy (On Tour—South, New England) WA

Combos

Airline Trio (Governor Clinton) NYC, h

Alicia, Henry (Red) (Metropole) NYC, cl

Aristocrats (Bolero) Wildwood, N. J., Out 9/6, nc; (Casino Royal) Washington, D. C., 9/6-9/18, nc

Armstrong, Louis (Blue Note) Chicago, Out 7/27, nc; (Casino) Toronto, Canada, 7/29-8/4, nc

Belleto Quintet, Al (Young's Lounge) Detroit, cl

Broxton Trio, Bob (On Tour) Johnny Robinson Agency, Hollywood

Brubeck, Dave (Zardi's) Los Angeles, Out 7/27, nc

Buckner Trio, Milt (Loop) Cleveland, Out 7/18, cl; (Weeks) Atlantic City, N. J., 7/23-29, nc

Campbell, Choker (Apache Inn) Dayton, Ohio, 7/28-29, nc

Carroll, Barbara (Colonial) Toronto, Canada, Out 7/24, nc; (Blue Note) Chicago, 7/28-8/8, nc

Coleman Trio, Sy (Park Sheraton) NYC, h

Condon, Eddie (Condon's) NYC, nc

Dante Trio (Chatterbox) Seaside Heights, N. J., nc

Davis, Wild Bill (Harlem) Atlantic City, N. J., Out 9/12, nc

Davis, Jackie (Pepe) Philadelphia, Out 8/28, nc

Downs (Sarah) Las Vegas, 7/13-25, h

Downs Trio, Evelyn (Park Avenue) NYC, r

Duncan, Hank (Nick's) NYC, nc

Fields, Herbie (Surf) Wildwood, N. J., nc

Flaim Brothers Duo (Officers Club) Air Force Base, Omaha

Four Freshmen (Beachcomber) Wildwood, N. J., Out 8/6, nc

Franklin Quartet, Marty (Airport) Brooklyn, nc

Gardner, Don (Loop) Cleveland, 7/26-8/1, cl

Garner, Erroll (Campbell) London, Ont., 7/13-24, nc

Gaylords (On Tour) ABC

Gill Trio, Elmer (Ebony Cafe) Seattle, nc

Gillespie, Dizzy, Atlantic City, N. J., Out 7/22

Gray, John (Five-Four) Los Angeles, 7/23-25, b

Heath, Milt (Park Sheraton) NYC, h

Hope, Lynn (Showboat) Philadelphia, Out 7/24, nc

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Chords And Discords

20th Anniversary 'Beat' Draws Praise, A Gripe

To the Editor:

As a long-time subscriber who has frequently disagreed with you (you do get on a peculiar kick once in a while, you know) I want to tell you that your 20th anniversary edition

is a masterpiece. It's the most complete compendium of historical material I've seen, and it's interestingly presented. Congratulations and thanks for doing all that work.

Irwin A. Johnson (The Early Worm)
WBNS Radio
Columbus, Ohio

To the Editor:

Congratulations on one of the finest *Beats* in your 20-year history. As I've been a regular reader of your magazine for almost that length of time, I can truthfully say the *Beat* has been getting better and better with time. As you probably realize, this anniversary issue is a wealth of material for deejay use.

Bob Crane, WICC
Bridgeport, Conn.

To the Editor:

Your 20th anniversary issue is terrific. I hope, as many others, you will have many more 20th anniversaries. May I congratulate

Johnny & Joyce (Beach Club) Dayton Beach, Fla. 8/27, nc

Johnson, Bill (Corsair Tavern) Toronto, Canada, nc

Jones Brothers Trio (South Seas) Honolulu, Hawaii

Jordan, Louis (Golden) Reno, Out 7/30, h; (On Tour—West Coast) GAC

Kent, Hal (Seaview) Beverly, Mass., nc

Krupa, Gene (Blue Note) Chicago, 7/28-8/8, nc

Lee, Vicki (On Tour—Korea & Japan)

McNeely, Big Jay (Riptide) Wildwood, N. J., nc

McPartland, Jimmy (Metropole) NYC, cl

Orlando (Esquire) Wildwood, N. J., Out 7/18, nc

Maitze Cordsmen, Joe (Gung Ho Lounge) Honolulu, Hawaii, cl

Marveleers (Carousel) Baltimore, Out 8/1, cl; (Bamboo Bar) Atlantic City, N. J., 8/2-9/6, cl

Masters Sextette, Freddie (Park Casino) West New York, N. J., nc

Milburn, Amos (Apache Inn) Dayton, Ohio, Out 7/26, nc

Monte, Mark (Plaza) NYC, h

Moore Four, Frank (Big Bill's) Philadelphia, Out 8/31, nc

Most Quartet, Sam (Daytona Plaza) Daytona Beach, Fla., h

Orioles (Esquire) Wildwood, N. J., Out 7/18, nc

Parenti's Dixieland Jazz Band, Tony (Stage Door) Hollywood, Fla.

Parker, Charlie (Crystal) Detroit, Out 7/18

Parker Combo, Howard (Trade Winds) Denver, nc

Pavone, Tommy (Rock Garden) Williamsport, Conn. r

Peterson, Oscar (Tia Juana) Baltimore, 7/28-29, nc; (Rouge) River Rouge, Mich., 7/28-8/1, cl

Phillips, Flip (Brown Jug) Atlantic City, N. J., 7/19-25, nc

Pyrochok, Red (Weeks) Atlantic City, N. J., Out 8/12, nc

Rehdeads (Hialeah) Atlantic City, N. J., Out 7/27, nc

Rhythmairs (Gallagher's) Phillipsburg, Quebec, Canada, h

Richards, Jack & The Marksmen (Theatrical Grill) Cleveland, Out 7/25, nc

Rico Serenaders, George (Florentine Club) Shreveport, La., In 7/14, pc

Roberts Trio, Cee (Navajo Hogan) Colorado Springs, Colo., nc

Rocco Trio, Buddy (Kennah's Village) Lake George, N. Y., Out 9/22, nc

Roth Trio, Don (Broadwater Beach) Biloxi, Miss., h

Savage Quintet, Johnny (Sillman) Spokane, Wash., h

Shearing, George (Embers) NYC, Out 9/11, nc

Simmons, Del (Beverly Hills) Beverly Hills, Calif., Out 8/7, h

Sims Trio, Michael (Glen Cove) Onset, Mass., h

Spanier, Muggsy (Three Dolls) Milwaukee, Out 7/18, nc

Sparks Duo, Dick (Annex Bar) San Francisco, Calif., cl

Stitt, Sonny (Brown Jug) Atlantic City, N. J., 7/26-8/1, nc

Taylor Trio, Billy (Streamliner) Chicago, 7/13-31, nc

Templeman Quartet, Bob (Simoni's) Boulder Creek, Calif., cl

Three Jacks (Romano Inn) Colmar Manor Md., nc

the editor, publisher, and others who have participated in forming such a wonderful magazine.

Ann Bortkun
Blue Island, Ill.

To the Editor:

On glancing through your special 20th anniversary issue, I see that, under the year 1941, you say that "Snakehips Johnson and four members of his band were killed by Nazi bombs in Paris." This information is incorrect. Snakehips was killed when the Cafe de Paris night club in London received a direct hit.

Anne Bates
Tampa, Fla.

To the Editor:

If, by any chance, your office runs out of copies of the 20th anniversary issue, please feel free to write me for my copy, as I will be happy to mail same back to you. As one of your record reviewers wrote of a Wayne King record years ago, "It just plain stinks"—my sentiments for your June 30 issue.

Audrey Schwartz
Brookline, Mass.

To the Editor:

The piece, *Aquarium*, was written by Claude Williamson and is the most popular of the Lighthouse album. Make a correction in your magazine. Thank you.

The Lighthouse Gang
North Hollywood, Calif.

To the Editor:

I was recently loaned a few copies of your musical publication, *Down Beat*, and comparing it with our magazine, *Tempo*, I was amazed to find, in our magazine, the lack of information with regard to American music and latest techniques.

I, myself, am a young Australian

Three Kings (De Witt Clinton) Albany, N. Y., h

Three Suns (Skyway) Cleveland, Out 7/17, cl

Tipton Trio, Billy (400 Club) Calgary, Canada, nc

Trahan, Lil & Pres (Hi-Ho Five O'Clock) Pensacola, Fla., nc

Trailers (Beachcomber) Wildwood, N. J., nc

Tune Toppers (Surf) Wildwood, N. J., nc

Turner, Joe (Tally-Ho) Long Branch, N. J., 7/16-18

Vernon Quartette (Sarno's) Lima, Ohio, nc

Vers-Tones (Gold Front) Cheboygan, Mich., nc

Vincent Quintet, Harry (Anglers Rest) Nassau Lake, N. Y., nc

Wagman Trio, Les (Penthouse) NYC, r

Willis, Chuck (Apache Inn) Dayton, Ohio, 7/15-19, nc

Wilson, "88 Keys" (Millers' Flat) Charlottesville, Va., Out 8/21, rh

Yagard Trio, Sol (Somerset) NYC, h

Yankovic, Frank (Gaiety Bar) Cheboygan, Mich., Out 7/17, cl

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October 20—HI-FI SPECIAL—complete guide to high fidelity equipment, who makes it and how it's used.

December 15—CHRISTMAS ISSUE—complete buyers guide of items in the music field—will relieve your shopping headaches.

December 29—BAND POLL—DB'S 18th annual poll. Voted by you, the DOWN BEAT reader. The most important poll of its kind.

1955 Issues

March 23—NATIONAL DISC JOCKEY POLL—a pick of the most promising stars for the year, the nation's best records, as selected by the top disc spinners.

April 20—DANCE BAND SPECIAL—complete listing of bands, a real talent directory. Useful to the booker, the prom committee, the dance chairman for your local organization.

June 1—CLASSICS SPECIAL—top classical artists and recordings for 1955 selected by their critics.

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